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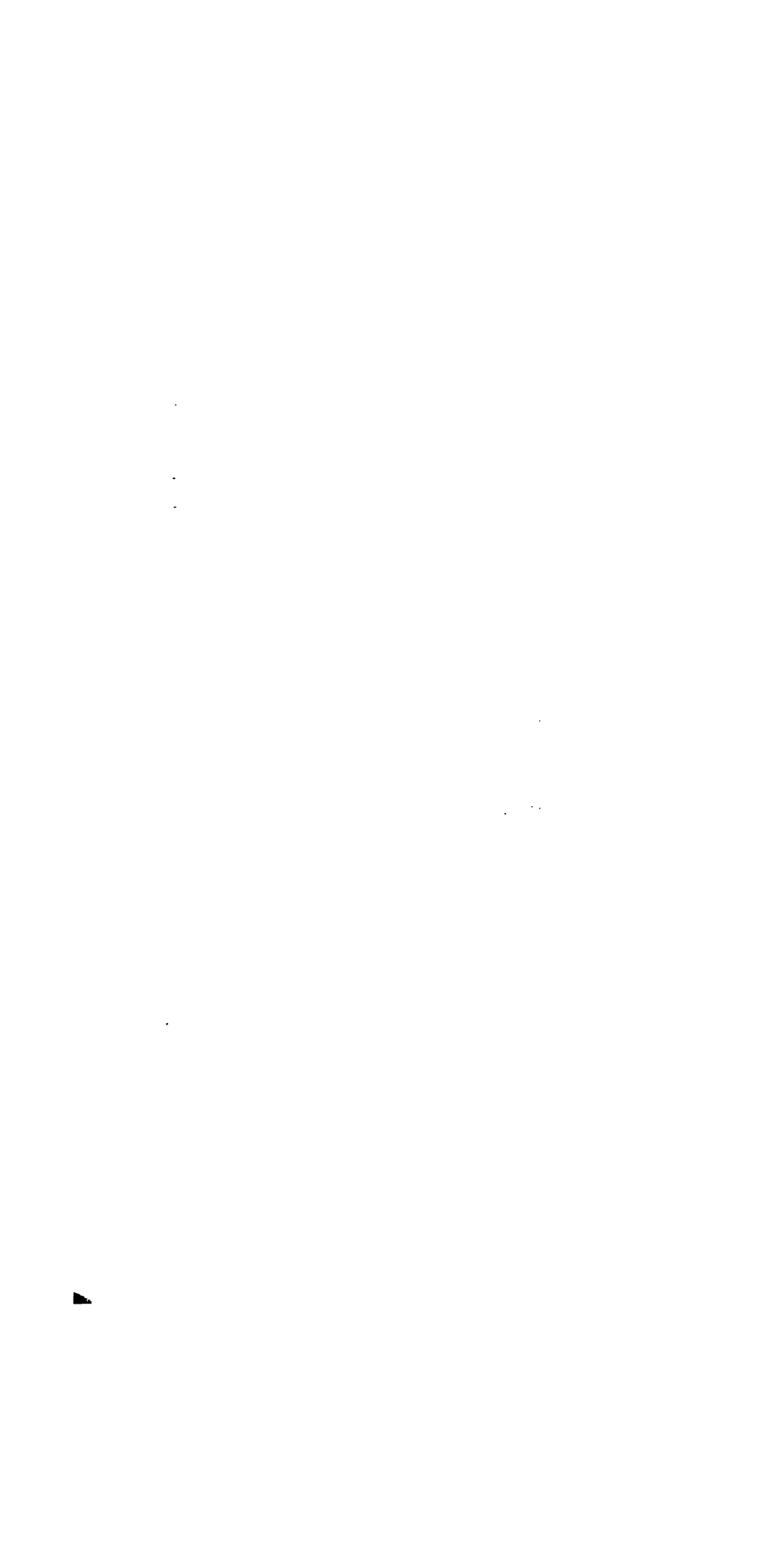


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THE COMPLETE WORKS
OF
JOHN RUSKIN, LL. D.

IN TWENTY-SIX VOLUMES

Volume Twelve







EDITION DE LUXE

ST. MARK'S REST

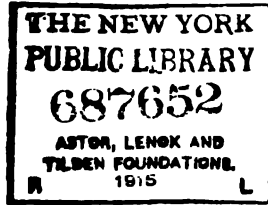
LECTURES ON ART

THE ELEMENTS OF PERSPECTIVE

BY
JOHN RUSKIN, LL.D.

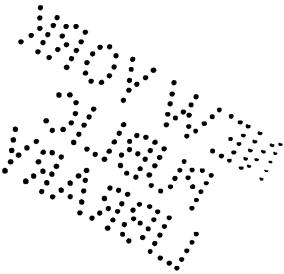


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PREFACE.

GREAT nations write their autobiographies in three manuscripts—the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others ; but of the three, the only quite trustworthy one is the last. The acts of a nation may be triumphant by its good fortune ; and its words mighty by the genius of a few of its children : but its art, only by the general gifts and common sympathies of the race.

Again, the policy of a nation may be compelled, and, therefore, not indicative of its true character. Its words may be false, while yet the race remain unconscious of their falsehood ; and no historian can assuredly detect the hypocrisy. But art is always instinctive ; and the honesty or pretence of it are therefore open to the day. The Delphic oracle may or may not have been spoken by an honest priestess,—we cannot tell by the words of it ; a liar may rationally believe them a lie, such as he would himself have spoken ; and a true man, with equal reason, may believe them spoken in truth. But there is no question possible in art : at a glance (when we have learned to read), we know the religion of Angelico to be sincere, and of Titian, assumed.

The evidence, therefore, of the third book is the most vital to our knowledge of any nation's life ; and the history of Venice is chiefly written in such manuscript. It once lay open on the waves, miraculous, like St. Cuthbert's book,—a golden legend on countless leaves : now, like Baruch's roll, it is being cut with the penknife, leaf by leaf, and consumed in the fire of the most brutish of the fiends. What fragments of it may yet be saved in blackened scroll, like those withered Cottonian relics in our National library, of which so much has

been redeemed by love and skill, this book will help you, partly, to read. Partly,—for I know only myself in part; but what I tell you, so far as it reaches, will be truer than you have heard hitherto, because founded on this absolutely faithful witness, despised by other historians, if not wholly unintelligible to them.

I am obliged to write shortly, being too old now to spare time for any thing more than needful work; and I write at speed, careless of afterwards remediable mistakes, of which adverse readers may gather as many as they choose: that to which such readers are adverse will be found truth that can abide any quantity of adversity.

As I can get my chapters done, they shall be published in this form, for such service as they can presently do. The entire book will consist of not more than twelve such parts, with two of appendices, forming two volumes: if I can get what I have to say into six parts, with one appendix, all the better.

Two separate little guides, one to the Academy, the other to San Giorgio de' Schiavoni, will, I hope, be ready with the opening numbers of this book, which must depend somewhat on their collateral illustration; and what I find likely to be of service to the traveller in my old 'Stones of Venice' is in course of re-publication, with further illustration of the complete works of Tintoret. But this cannot be ready till the autumn; and what I have said of the mightiest of Venetian masters, in my lecture on his relation to Michael Angelo, will be enough at present to enable the student to complete the range of his knowledge to the close of the story of 'St. Mark's Rest.'

ST. MARK'S REST
THE HISTORY OF VENICE

WRITTEN FOR THE HELP OF THE FEW TRAVELLERS WHO
STILL CARE FOR HER MOUNTAINS

ST. MARK'S REST.

CHAPTER I.

THE BURDEN OF TYRE.

Go first into the Piazzetta, and stand anywhere in the shade, where you can well see its two granite pillars.

Your Murray tells you that they are 'famous,' and that the one is "surmounted by the bronze lion of St. Mark, the other by the statue of St. Theodore, the Protector of the Republic."

It does not, however, tell you why, or for what the pillars are 'famous.' Nor, in reply to a question which might conceivably occur to the curious, why St. Theodore should protect the Republic by standing on a crocodile ; nor whether the "bronze lion of St. Mark " was cast by Sir Edwin Landseer, —or some more ancient and ignorant person ; nor what these rugged corners of limestone rock, at the bases of the granite, were perhaps once in the shape of. Have you any idea why, for the sake of any such things, these pillars were once, or should yet be, more renowned than the Monument, or the column of the Place Vendôme, both of which are much bigger ?

Well, they are famous, first, in memorial of something which is better worth remembering than the fire of London, or the achievements of the great Napoleon. And they are famous, or used to be, among artists, because they are beautiful columns ; nay, as far as we old artists know, the most beautiful columns at present extant and erect in the conveniently visitable world.

Each of these causes of their fame I will try in some dim degree to set before you.

I said they were set there in memory of *things*,—not of the man who did the things. They are to Venice, in fact, what the Nelson column would be to London, if, instead of a statue of Nelson and a coil of rope, on the top of it, we had put one of the four Evangelists, and a saint, for the praise of the Gospel and of Holiness :—trusting the memory of Nelson to our own souls.

However, the memory of the Nelson of Venice, being now seven hundred years old, has more or less faded from the heart of Venice herself, and seldom finds its way into the heart of a stranger. Somewhat concerning him, though a stranger, you may care to hear, but you must hear it in quiet ; so let your boatmen take you across to San Giorgio Maggiore ; there you can moor your gondola under the steps in the shade, and read in peace, looking up at the pillars when you like.

In the year 1117, when the Doge Ordelafo Falier had been killed under the walls of Zara, Venice chose, for his successor, Domenico Michiel, Michael of the Lord, 'Cattolico nomo e audace,'¹ a catholic and brave man, the servant of God and of St. Michael.

Another of Mr. Murray's publications for your general assistance ('Sketches from Venetian History') informs you that, at this time, the ambassadors of the King of Jerusalem (the second Baldwin) were "awakening the pious zeal, and stimulating the commercial appetite, of the Venetians."

This elegantly balanced sentence is meant to suggest to you that the Venetians had as little piety as we have ourselves, and were as fond of money—that article being the only one which an Englishman could now think of, as an object of "commercial appetite."

The facts which take this aspect to the lively cockney, are, in reality, that Venice was sincerely pious, and intensely covetous. But not covetous merely of money. She was covetous, first, of fame ; secondly, of kingdom ; thirdly, of pillars of

¹ Marin Sanuto. *Vitæ Ducum Venetorum*, henceforward quoted as V., with references to the pages of Muratori's edition. See Appendix, Art. 1, which with following appendices will be given in a separate number as soon as there are enough to form one.

marble and granite, such as these that you see ; lastly, and quite principally, of the relics of good people. Such an ' appetite,' glib-tongued cockney friend, is not wholly ' commercial.'

To the nation in this religiously covetous hunger, Baldwin appealed, a captive to the Saracen. The Pope sent letters to press his suit, and the Doge Michael called the State to council in the church of St. Mark. There he, and the Primate of Venice, and her nobles, and such of the people as had due entrance with them, by way of beginning the business, celebrated the Mass of the Holy Spirit. Then the Primate read the Pope's letters aloud to the assembly ; then the Doge made the assembly a speech. And there was no opposition party in that parliament to make opposition speeches ; and there were no reports of the speech next morning in any Times or Daily Telegraph. And there were no plenipotentiaries sent to the East, and back again. But the vote passed for war.

The Doge left his son in charge of the State ; and sailed for the Holy Land, with forty galleys and twenty-eight beaked ships of battle—"ships which were painted with divers colors,"¹ far seen in pleasant splendor.

Some faded likeness of them, twenty years ago, might be seen in the painted sails of the fishing boats which lay crowded, in lowly lustre, where the development of civilization now only brings black steam-tugs,² to bear the people of Venice to the bathing-machines of Lido, covering their Ducal Palace with soot, and consuming its sculptures with sulphurous acid.

The beaked ships of the Doge Michael had each a hundred oars,—each oar pulled by two men, not accommodated with sliding seats, but breathed well for their great boat-race between the shores of Greece and Italy,—whose names, alas, with

¹ 'The Acts of God, by the Franks.' Afterwards quoted as G. (*Gesta Dei*). Again, see Appendix, Art. 1.

² The sails may still be seen scattered farther east along the Riva ; but the beauty of the scene, which gave some image of the past, was in their combination with the Ducal Palace,—not with the new French and English Restaurants.

the names of their trainers, are noteless in the journals of the barbarous time.

They beat their way across the waves, nevertheless,¹ to the place by the sea-beach in Palestine where Dorcas worked for the poor, and St. Peter lodged with his namesake tanner. There, showing first but a squadron of a few ships, they drew the Saracen fleet out to sea, and so set upon them.

And the Doge, in his true Duke's place, first in his beaked ship, led for the Saracen admiral's, struck her, and sunk her. And his host of falcons followed to the slaughter : and to the prey also,—for the battle was not without gratification of the commercial appetite. The Venetians took a number of ships containing precious silks, and “ a quantity of drugs and pepper.”

After which battle, the Doge went up to Jerusalem, there to take further counsel concerning the use of his Venetian power ; and, being received there with honor, kept his Christmas in the mountain of the Lord.

In the council of war that followed, debate became stern whether to undertake the siege of Tyre or Ascalon. The judgments of men being at pause, the matter was given to the judgment of God. They put the names of the two cities in an urn, on the altar of the Church of the Sepulchre. An orphan child was taken to draw the lots, who, putting his hand into the urn, drew out the name of TYRE.

Which name you may have heard before, and read perhaps words concerning her fall—careless always *when* the fall took place, or whose sword smote her.

She was still a glorious city, still queen of the treasures of the sea ;² chiefly renowned for her work in glass and in purple ; set in command of a rich plain, “ irrigated with plentiful and perfect waters, famous for its sugar-canes ; ‘ fortissi-

¹ Oars, of course, for calm, and adverse winds, only ; bright sails full to the helpful breeze.

² “ *Passava tuttavia per la piu popolosa e commerciante di Siria.*”—Romanin, ‘ *Storia Documentata di Venezia.*’ Venice, 1853, vol. ii., whence I take what else is said in the text ; but see in the *Gesta Dei*, the older *Marin Sanuto*, lib. iii., pars. vi. cap. xii., and pars. xiv. cap. ii.

ma,' she herself, upon her rock, double walled towards the sea, treble walled to the land ; and, to all seeming, unconquerable but by famine."

For their help in this great siege, the Venetians made their conditions.

That in every city subject to the King of Jerusalem, the Venetians should have a street, a square, a bath, and a bake-house : that is to say, a place to live in, a place to meet in, and due command of water and bread, all free of tax ; that they should use their own balances, weights, and measures (not by any means false ones, you will please to observe) ; and that the King of Jerusalem should pay annually to the Doge of Venice, on the Feast of St. Peter and St. Paul, three hundred Saracen byzants.

Such, with due approval of the two Apostles of the Gentiles, being the claims of these Gentile mariners from the King of the Holy City, the same were accepted in these terms : "In the name of the Holy and undivided Trinity of the Father, the Son, and the Holy Ghost, these are the treaties which Baldwin, second King of the Latins in Jerusalem, made with St. Mark and Dominicus Michael" ; and ratified by the signatures of—

GUARIMOND, Patriarch of Jerusalem ;
EBREMAR, Archbishop of Cæsarea ;
BERNARD, Archbishop of Nazareth ;
ASQUIRIN, Bishop of Bethlehem ;
GOLDUMUS, Abbot of St. Mary's, in the Vale of Jehoshaphat ;
ACCHARD, Prior of the Temple of the Lord ;
GERARD, Prior of the Holy Sepulchre ;
ARNARD, Prior of Mount Syon ; and
HUGO DE PAGANO, Master of the Soldiers of the Temple.

With others many, whose names are in the chronicle of Andrea Dandolo.

And thereupon the French crusaders by land, and the Venetians by sea, drew line of siege round Tyre.

You will not expect me here, at St. George's steps, to give

account of the various mischief done on each other with the dart, the stone, and the fire, by the Christian and Saracen, day by day. Both were at last wearied, when report came of help to the Tyrians by an army from Damascus, and a fleet from Egypt. Upon which news, discord arose in the invading camp; and rumor went abroad that the Venetians would desert their allies, and save themselves in their fleet. These reports coming to the ears of the Doge, he took (according to tradition) the sails from his ships' masts, and the rudders from their sterns,¹ and brought sails, rudders, and tackle ashore, and into the French camp, adding to these, for his pledge, "grave words."

The French knights, in shame of their miscreance, bade him refit his ships. The Count of Tripoli and William of Bari were sent to make head against the Damascenes; and the Doge, leaving ships enough to blockade the port, sailed himself, with what could be spared, to *find* the Egyptian fleet. He sailed to Alexandria, showed his sails along the coast in defiance, and returned.

Meantime his coin for payment of his mariners was spent. He did not care to depend on remittances. He struck a coinage of leather, with St. Mark's and his own shield on it, promising his soldiers that for every leathern rag, so signed, at Venice, there should be given a golden zecchin. And his word was taken; and his word was kept.

So the steady siege went on, till the Tyrians lost hope, and asked terms of surrender.

They obtained security of person and property, to the indignation of the Christian soldiery, who had expected the sack of Tyre. The city was divided into three parts, of which

¹ By doing this he left his fleet helpless before an enemy, for naval warfare at this time depended wholly on the fine steering of the ships at the moment of onset. But for all ordinary manœuvres necessary for the safety of the fleet in harbor, their oars were enough. Andrea Dandolo says he took a plank ("tabula") out of each ship,—a more fatal injury. I suspect the truth to have been that he simply unshipped the rudders, and brought them into camp: a grave speechless symbol, earnest enough, but not costly of useless labor.

two were given to the King of Jerusalem, the third to the Venetians.

How Baldwin governed his two thirds, I do not know, nor what capacity there was in the Tyrians of being governed at all. But the Venetians, for their third part, appointed a '*bailo*' to do civil justice, and a '*viscount*' to answer for military defence; and appointed magistrates under these, who, on entering office, took the following oath:—

"I swear on the holy Gospels of God, that sincerely and without fraud I will do right to all men who are under the jurisdiction of Venice in the city of Tyre; and to every other who shall be brought before me for judgment, according to the ancient use and law of the city. And so far as I know not, and am left uninformed of that, I will act by such rule as shall appear to me just, according to the appeal and answer. Farther, I will give faithful and honest counsel to the Bailo and the Viscount, *when I am asked for it*; and if they share any secret with me, I will keep it; neither will I procure by fraud, good to a friend, nor evil to an enemy." And thus the Venetian state planted stable colonies in Asia.

Thus far Romanin; to whom, nevertheless, it does not occur to ask what 'establishing colonies in Asia' meant for Venice. Whether they were in Asia, Africa, or the Island of Atlantis, did not at this time greatly matter; but it mattered infinitely that they were *colonies living in friendly relations with the Saracen*, and that at the very same moment arose cause of quite other than friendly relations, between the Venetian and the Greek.

For while the Doge Michael fought for the Christian king at Jerusalem, the Christian emperor at Byzantium attacked the defenceless states of Venice, on the mainland of Dalmatia, and seized their cities. Whereupon the Doge set sail homewards, fell on the Greek islands of the Egean, and took the spoil of them; seized Cephalonia; recovered the lost cities of Dalmatia; compelled the Greek emperor to sue for peace,—gave it, in angry scorn; and set his sails at last for his own Rialto, with the sceptres of Tyre and of Byzantium to lay at the feet of Venice.

Spoil also he brought, enough, of such commercial kind as Venice valued. These pillars that you look upon, of rosy and gray rock ; and the dead bodies of St. Donato and St. Isidore.

He thus returned, in 1126 : Fate had left him yet four years to live. In which, among other homely work, he made the beginning for you (oh much civilized friend, you will at least praise him in this) of these mighty gaseous illuminations by which Venice provides for your seeing her shop-wares by night, and provides against your seeing the moon, or stars, or sea.

For, finding the narrow streets of Venice dark, and opportune for robbers, he ordered that at the heads of them there should be set little tabernacles for images of the saints, and before each a light kept burning. Thus he commands,—not as thinking that the saints themselves had need of candles, but that they would gladly grant to poor mortals in danger, material no less than heavenly light.

And having in this pretty and lowly beneficence ended what work he had to do in this world, feeling his strength fading, he laid down sword and ducal robe together ; and became a monk, in this island of St. George, at the shore of which you are reading : but the old monastery on it which sheltered him was destroyed long ago, that this stately Palladian portico might be built, to delight Mr. Eustace on his classical tour,—and other such men of renown,—and persons of excellent taste, like yourself.

And there he died, and was buried ; and there he lies, virtually tombless ; the place of his grave you find by going down the steps on your right hand behind the altar, leading into what was yet a monastery before the last Italian revolution, but is now a finally deserted loneliness.

Over his grave there is a heap of frightful modern upholsterer's work,—Longhena's ; his first tomb (of which you may see some probable likeness in those at the side of St. John and St. Paul) being removed as too modest and timeworn for the vulgar Venetian of the seventeenth century ; and this, that you see, put up to please the Lord Mayor and the beadles.

The old inscription was copied on the rotten black slate which is breaking away in thin flakes, dimmed by dusty salt. The beginning of it yet remains: "Here lies the Terror of the Greeks." Read also the last lines:

"WHOSOEVER THOU ART, WHO COMEST TO BEHOLD THIS TOMB OF HIS, BOW THYSELF DOWN BEFORE GOD, BECAUSE OF HIM."

Of these things, then, the two pillars before you are 'famous' in memorial. What in themselves they possess deserving honor, we will next try to discern. But you must row a little nearer to the pillars, so as to see them clearly.

CHAPTER II.

LATRATOR ANUBIS.

I SAID these pillars were the most beautiful known to me; but you must understand this saying to be of the whole pillar—group of base, shaft, and capital—not only of their shafts.

You know so much of architecture, perhaps, as that an 'order' of it is the system, connecting a shaft with its capital and cornice. And you can surely feel so much of architecture, as that, if you took the heads off these pillars, and set the granite shafts simply upright on the pavement, they would perhaps remind you of ninepins, or rolling-pins, but would in no wise contribute either to respectful memory of the Doge Michael, or to the beauty of the Piazzetta.

Their beauty, which has been so long instinctively felt by artists, consists then first in the proportion, and then in the propriety of their several parts. Do not confuse proportion with propriety. An elephant is as properly made as a stag; but he is not so gracefully proportioned. In fine architecture, and all other fine arts, grace and propriety meet.

I will take the fitness first. You see that both these pillars have wide bases of successive steps.¹ You can feel that these

¹ Restored,—but they always must have had them, in some such proportion.

would be 'improper' round the pillars of an arcade in which people walked, because they would be in the way. But they are proper here, because they tell us the pillar is to be isolated, and that it is a monument of importance. Look from these shafts to the arcade of the Ducal Palace. Its pillars have been found fault with for wanting bases. But they were meant to be walked beside without stumbling.

Next, you see the tops of the capitals of the great pillars spread wide, into flat tables. You can feel, surely, that these are entirely 'proper,' to afford room for the statues they are to receive, and that the edges, which bear no weight, may 'properly' extend widely. But suppose a weight of superincumbent wall were to be laid on these pillars? The extent of capital which is now graceful, would then be weak and ridiculous.

Thus far of propriety, whose simple laws are soon satisfied : next, of proportion.

You see that one of the shafts—the St. Theodore's—is much more slender than the other.

One general law of proportion is that a slender shaft should have a slender capital, and a ponderous shaft, a ponderous one.

But had this law been here followed, the companion pillars would have instantly become ill-matched. The eye would have discerned in a moment the fat pillar and the lean. They would never have become the fraternal pillars—'the two' of the Piazzetta.

With subtle, scarcely at first traceable, care, the designer varied the curves and weight of his capitals ; and gave the massive head to the slender shaft, and the slender capital to the massive shaft. And thus they stand in symmetry, and uncontending equity.

Next, for the form of these capitals themselves, and the date of them.

You will find in the guide-books that though the shafts were brought home by the Doge in 1126, no one could be found able to set them up, until the year 1171, when a certain Lombard, called Nicholas of the Barterers, raised them, and

for reward of such engineering skill, bargained that he might keep tables for forbidden games of chance between the shafts. Whereupon the Senate ordered that executions should also take place between them.

You read, and smile, and pass on with a dim sense of having heard something like a good story.

Yes ; of which I will pray you to remark, that at that uncivilized time, games of chance were forbidden in Venice, and that in these modern civilized times they are not forbidden ; and one, that of the lottery, even promoted by the Government as gainful : and that perhaps the Venetian people might find itself more prosperous on the whole by obeying that law of their fathers,¹ and ordering that no lottery should be drawn, except in a place where somebody had been hanged.² But the curious thing is that while this pretty story is never forgotten, about the raising of the pillars, nothing is ever so much as questioned about who put their tops and bases to them !—nothing about the resolution that lion or saint should stand to preach on them,—nothing about the Saint's sermon, or the Lion's ; nor enough, even, concerning the name or occupation of Nicholas the Barterer, to lead the pensive traveller into a profitable observance of the appointment of Fate, that in this Tyre of the West, the city of merchants, her monuments of triumph over the Tyre of the East should forever stand signed by a tradition recording the stern judgment of her youth against the gambler's lust, which was the passion of her old age.

But now of the capitals themselves. If you are the least interested in architecture, should it not be of some importance to you to note the style of them ? Twelfth century capitals, as fresh as when they came from the chisel, are not to be seen every day, or everywhere—much less capitals like these, a fathom or so broad and high ! And if you know the

¹ Have you ever read the 'Fortunes of Nigel' with attention to the moral of it ?

² It orders now that the drawing should be at the foot of St. Mark's Campanile ; and, weekly, the mob of Venice, gathered for the event, fills the marble porches with its anxious murmur.

architecture of England and France in the twelfth century, you will find these capitals still more interesting from their extreme difference in manner. Not the least like our clumps and humps and cushions, are they? For these are living Greek work, still; not savage Norman or clumsy Northumbrian, these; but of pure Corinthian race; yet, with Venetian practicalness of mind, solidified from the rich clusters of light leafage which were their ancient form. You must find time for a little practical cutting of capitals yourself, before you will discern the beauty of these. There is nothing like a little work with the fingers for teaching the eyes.

As you go home to lunch, therefore, buy a pound of Gruyère cheese, or of any other equally tough and bad, with as few holes in it as may be. And out of this pound of cheese, at lunch, cut a solid cube as neatly as you can.

Now all treatment of capitals depends primarily on the way in which a cube of stone, like this of cheese, is left by the carver square at the top, to carry the wall, and cut round at the bottom to fit its circular pillar. Proceed therefore to cut your cube so that it may fit a round pillar of cheese at the bottom, such as is extracted, for tasting, by magnanimous cheesemongers, for customers worth their while. Your first natural proceeding will of course be to cut off four corners; so making an octagon at the bottom, which is a good part of the way to a circle. Now if you cut off those corners with rather a long, sweeping cut, as if you were cutting a pencil, you will see that already you have got very near the shape of the Piazzetta capitals. But you will come still nearer, if you make each of these simple corner-cuts into two narrower ones, thus bringing the lower portion of your bit of cheese into a twelve-sided figure. And you will see that each of these double-cut angles now has taken more or less the shape of a leaf, with its central rib at the angle. And if, further, with such sculpturesque and graphic talent as may be in you, you scratch out the real shape of a leaf at the edge of the cuts and run furrows from its outer lobes to the middle,—behold, you have your Piazzetta capital. *All but* have it, I should say; only this ‘all but’ is nearly all the good of it,

which comes of the exceeding fineness with which the simple curves are drawn, and reconciled.

Nevertheless, you will have learned, if sagacious in such matters, by this quarter of an hour's carving, so much of architectural art as will enable you to discern, and to enjoy the treatment of, all the twelfth and thirteenth century capitals in Venice, which, without exception, when of native cutting, are concave bells like this, with either a springing leaf, or a bending boss of stone which would become a leaf if it were furrowed, at the angles. But the fourteenth century brings a change.

Before I tell you what took place in the fourteenth century, you must cut yourself another cube of Gruyère cheese. You see that in the one you have made a capital of already, a good weight of cheese out of the cube has been cut away in tapering down those long-leaf corners. Suppose you try now to make a capital of it without cutting away so much cheese. If you begin half way down the side, with a shorter but more curved cut, you may reduce the base to the same form, and—supposing you are working in marble instead of cheese—you have not only much less trouble, but you keep a much more solid block of stone to bear superincumbent weight.

Now you may go back to the Piazzetta, and, thence proceeding, so as to get well in front of the Ducal Palace, look first to the Greek shaft capitals, and then to those of the Ducal Palace upper arcade. You will recognize, especially in those nearest the Ponte della Paglia (at least, if you have an eye in your head), the shape of your second block of Gruyère, —decorated, it is true, in manifold ways, but essentially shaped like your most cheaply cut block of cheese. Modern architects, in imitating these capitals, can reach as far as—imitating your Gruyère. Not being able to decorate the block when they have got it, they declare that decoration is “a superficial merit.”

Yes,—very superficial. Eyelashes and eyebrows—lips and nostrils—chin-dimples and curling hair, are all very superficial things, wherewith Heaven decorates the human skull ; making the maid's face of it, or the knight's. Nevertheless, what I

want you to notice now, is but the form of the block of Istrian stone, usually with a spiral, more or less elaborate, on each of its projecting angles. For there is infinitude of history in that solid angle, prevailing over the light Greek leaf. That is related to our humps and clumps at Durham and Winchester. Here is, indeed, Norman temper, prevailing over Byzantine ; and it means,—the outcome of that quarrel of Michael with the Greek Emperor. It means—western for eastern life, in the mind of Venice. It means her fellowship with the western chivalry ; her triumph in the Crusades,—triumph over her own foster nurse, Byzantium.

Which significances of it, and many others with them, if we would follow, we must leave our stone-cutting for a little while, and map out the chart of Venetian history from its beginning into such masses as we may remember without confusion.

But, since this will take time, and we cannot quite tell how long it may be before we get back to the twelfth century again, and to our Piazzetta shafts, let me complete what I can tell you of these at once.

In the first place, the Lion of St. Mark is a splendid piece of eleventh or twelfth century bronze. I know that by the style of him ; but have never found out where he came from.¹ I may now chance on it, however, at any moment in other quests. Eleventh or twelfth century, the Lion—fifteenth, or later, his wings ; very delicate in feather-workmanship, but with little lift or strike in them ; decorative mainly. Without doubt his first wings were thin sheets of beaten bronze, shred into plumage ; far wider in their sweep than these.²

¹ "He"—the actual piece of forged metal, I mean. (See Appendix II. for account of its recent botchings.) Your modern English explainers of him have never heard, I observe, of any such person as an 'Evangelist,' or of any Christian symbol of such a being! See page 42 of Mr. Adams' 'Venice Past and Present' (Edinburgh and New York, 1852).

² I am a little proud of this guess, for before correcting this sentence in type, I found the sharp old wings represented faithfully in the wood cut of Venice in 1480, in the Correr Museum. Durer, in 1500, draws the present wings ; so that we get their date fixed within twenty years.

The statue of St. Theodore, whatever its age, is wholly without merit. I can't make it out myself, nor find record of it: in a stonemason's yard, I should have passed it as modern. But this merit of the statue is here of little consequence,—the power of it being wholly in its meaning.

St. Theodore represents the power of the Spirit of God in all noble and useful animal life, conquering what is venomous, useless, or in decay: he differs from St. George in contending with material evil, instead of with sinful passion: the crocodile on which he stands is the Dragon of Egypt; slime-begotten of old, worshipped in its malignant power, for a God. St. Theodore's martyrdom was for breaking such idols; and with beautiful instinct Venice took him in her earliest days for her protector and standard-bearer, representing the heavenly life of Christ in men, prevailing over chaos and the deep.

With far more than instinct,—with solemn recognition, and prayerful vow, she took him in the pride of her chivalry, in mid-thirteenth century, for the master of that chivalry in their gentleness of home ministries. The 'Mariegola' (Mother-Law) of the school of St. Theodore, by kind fate yet preserved to us, contains the legend they believed, in its completeness, and their vow of service and companionship in all its terms.

Either of which, if you care to understand,—several other matters and writings must be understood first; and, among others, a pretty piece of our own much boasted,—how little obeyed,—Mother-Law, sung still by statute in our churches at least once in the month; the eighty-sixth Psalm. "Her foundations are in the holy Mountains." I hope you can go on with it by heart, or at least have your Bible in your portmanteau. In the remote possibility that you may have thought its carriage unnecessarily expensive, here is the Latin psalm, with its modern Italian-Catholic¹ translation; watery enough, this last, but a clear and wholesome, though little vapid, dilution and diffusion of its text,—making much intelligible to

¹ From the 'Uffizio della B. V. Maria, Italiano e Latino, per tutti i tempi dell' anno, del Padre G. Croiset,' a well printed and most serviceable little duodecimo volume, for any one wishing to know somewhat of Roman Catholic offices. Published in Milan and Venice.

the Protestant reader, which his 'private judgment' might occasionally have been at fault in.

Fundamenta eius in montibus sanctis: diligit Dominus portas Sion super omnia tabernacula Iacob.

Gerusalemme è fabbricata sopra i santi monti: Iddio ne prende più cura, e l'ama più che tutti gli altri luoghi che dal suo popolo sono abitati.

Gloriosa dicta sunt de te, civitas Dei.

Quante cose tutte piene di lode sono state dette di voi, città di Dio!

Memor ero Rahab et Babylonis, scientium me.

Non lascerò nell'oblivione nè l'Egitto nè Babilonia, dacchè que' popoli mi avranno riconosciuto per loro Dio.

Ecce alienigenæ, et Tyrus, et populus Æthiopum hi fuerunt illic.

Quanti popoli stranieri, Tiri, Etiopi, sino a quel punto miei nemici, verranno a prestarmi i loro omaggi.

Numquid Sion dicet: Homo et homo natus est in ea, et ipse fundavit eam Altissimus?

Ognuno dirà allora: Vedete come questa città si è popolata! l'Altissimo l'ha fondata e vuole metterla in fiore.

Dominus narrabit in scripturis populorum et principum: horum qui fuerunt in ea.

Egli perciò è l'unico che conosca il numero del popolo e de' grandi che ne sono gli abitanti.

Sicut lætantium omnium habitatio est in te.

Non vi è vera felicità, se non per coloro che vi haune l'abitazione.

Reading then the psalm in these words, you have it as the Western Christians sang it ever since St. Jerome wrote it into such interpretation for them; and you must try to *feel* it as these Western Christians of Venice felt it, having now their own street in the holy city, and their covenant with the Prior of Mount Syon, and of the Temple of the Lord: they themselves having struck down Tyre with their own swords, taken to themselves her power, and now reading, as of themselves, the encompassing benediction of the prophecy for all Gentile Nations, "Ecce alienigenæ—et Tyrus." A notable piece of

Scripture for them, to be dwelt on, in every word of it, with all humility of faith.

What then is the meaning of the two verses just preceding these?—

—“Glorious things are spoken of thee, thou City of God. I will make mention of Rahab and Babylon, with them that know me.”

If you like to see a curious mistake at least of *one* Protestant's ‘private judgment’ of this verse, you must look at my reference to it in *Fors Clavigera* of April, 1876, p. 110, with its correction by Mr. Gordon, in *Fors* for June, 1876, pp. 178–203, all containing variously useful notes on these verses; of which the gist is, however, that the ‘Rahab’ of the Latin text is the Egyptian ‘Dragon,’ the crocodile, signifying in myth, which has now been three thousand years continuous in human mind, the total power of the crocodile-god of Egypt, couchant on his slime, born of it, mistakable for it,—his gray length of unintelligible scales, fissured and wrinkled like dry clay, itself but, as it were, a shelf or shoal of coagulated, malignant earth. He and his company, the deities born of the earth—beast headed,—with only animal cries for voices:—

“Omnigenumque Deum monstra, et latrator Anubis
Contra Neptunum et Venerem, contraque Minervam.”

This is St. Theodore's Dragon-enemy—Egypt, and her captivity; bondage of the earth, literally to the Israelite, in making bricks of it, the first condition of form for the God: in sterner than mere literal truth, the captivity of the spirit of man, whether to earth or to its creatures.

And St. Theodore's victory is making the earth his pedestal, instead of his adversary; he is the power of gentle and rational life, reigning over the wild creatures and senseless forces of the world. The *Latrator Anubis*—most senseless and cruel of the guardians of hell—becoming, by human mercy, the faithfulest of creature-friends to man.

Do you think all this work useless in your Venetian guide? There is not a picture,—not a legend,—scarcely a column or an ornament, in the art of Venice or of Italy, which, by this

piece of work, well done, will not become more precious to you. Have you ever, for instance, noticed how the baying of Cerberus is stopped, in the sixth canto of Dante,—

“ Il duca mio
Prese *la terra*; et con piene le pugne
La gitto dentro alle bramose canne.”

(To the *three*, therefore plural.) It is one of the innumerable subtleties which mark Dante's perfect knowledge—inconceivable except as a form of inspiration—of the inner meaning of every myth, whether of classic or Christian theology, known in his day.

Of the relation of the dog, horse, and eagle to the chivalry of Europe, you will find, if you care to read, more noted, in relation to part of the legend of St. Theodore, in the Fors of March, this year; the rest of his legend, with what is notablest in his ‘*Mariegola*,’ I will tell you when we come to examine Carpaccio's canonized birds and beasts; of which, to refresh you after this piece of hard ecclesiastical reading (for I can't tell you about the bases of the pillars to-day. We must get into another humor to see these), you may see within five minutes' walk, three together, in the little chapel of St. George of the Schiavoni: St. George's ‘*Porphyrio*,’ the bird of chastity, with the bent spray of sacred vervain in its beak, at the foot of the steps on which St. George is baptizing the princess; St. Jerome's lion, being introduced to the monastery (with resultant effect on the minds of the brethren); and St. Jerome's dog, watching his master translating the Bible, with highest complacency of approval.

And of St. Theodore himself you may be glad to know that he was a very historical and substantial saint as late as the fifteenth century, for in the inventory of the goods and chattels of his scuola, made by order of its master (Gastoldo), and the companions, in the year 1450, the first article is the body of St. Theodore, with the bed it lies on, covered by a coverlid of “*pañò di grano di seta, brocado de oro fino*.” So late as the middle of the fifteenth century (certified by the inventario fatto a di XXX. de Novembrio MCCCCL. per. Sr nanni di

piero de la colōna, Gastoldo, e suoi campagni, de tutte reliquie e arnesi e beni, se trova in questa hora presente in la nostra scuola), here lay this treasure, dear to the commercial heart of Venice.

Oh, good reader, who hast ceased to count the Dead bones of men for thy treasure, hast thou then thy Dead laid up in the hands of the Living God ?

CHAPTER III.

ST. JAMES OF THE DEEP STREAM.

TWICE one is two, and twice two is four ; but twice one is not three, and twice two is not six, whatever Shylock may wish, or say, in the matter. In wholesome memory of which arithmetical, and (probably) eternal, fact, and in loyal defiance of Shylock and his knife, I write down for you these figures, large and plain :

1. 2. 4.

Also in this swiftly progressive ratio, the figures may express what modern philosophy considers the rate of progress of Venice, from her days of religion, and golden ducats, to her days of infidelity, and paper notes.

Read them backwards, then, sublime modern philosopher ; and they will give you the date of the birth of that foolish Venice of old time, on her narrow island.

4. 2. 1.

In that year, and on the very day—(little foolish Venice used to say, when she was a very child),—in which, once upon a time, the world was made ; and, once upon another time—the Ave Maria first said,—the first stone of Venice was laid on the sea sand, in the name of St. James the fisher.

I think you had better go and see with your own eyes,—tread with your own foot,—the spot of her nativity : so much

of a spring day as the task will take, cannot often be more profitably spent, nor more affectionately towards God and man, if indeed you love either of them.

So, from the Grand Hotel,—or the Swiss Pension—or the duplicate Danieli with the drawbridge,—or wherever else among the palaces of resuscitated Venice you abide, congratulatory modern ambassador to the Venetian Senate,—please, to-day, walk through the Merceria, and through the Square of St. Bartholomew, where is the little octagon turret-chapel in the centre, for sale of news : and cross the Rialto—not in the middle of it, but on the right hand side, crossing from St. Mark's. You will probably find it very dirty,—it may be, indecently dirty,—that is modern progress, and Mr. Buckle's civilization ; rejoice in it with a thankful heart, and stay in it placidly, after crossing the height of the bridge, when you come down just on a level with the capitals of the first story of the black and white, all but ruined, Palace of the Camerlenghi ; Treasurers of Venice, built for them when she began to feel anxious about her accounts. “ Black and white,” I call it, because the dark lichens of age are yet on its marble—or, at least, were, in the winter of '76-'77 ; it may be, even before these pages get printed, it will be scraped and regilt—or pulled down, to make a railroad station at the Rialto.

Here standing, if with good eyes, or a good opera glass, you look back, up to the highest story of the blank and ugly building on the side of the canal you have just crossed from,—you will see between two of its higher windows, the remains of a fresco of a female figure. It is, so far as I know, the last vestige of the noble fresco painting of Venice on her outside walls ;—Giorgione's,—no less,—when Titian and he were house-painters,—the Sea-Queen so ranking them, for her pomp, in her proud days. Of this, and of the black and white palace, we will talk another day. I only asked you to look at the fresco just now, because therein is seen the end of *my* Venice,—the Venice I have to tell you of. Yours, of the Grand Hotels and the Peninsular steamers, you may write the history of, for yourself.

Therein,—as it fades away—ends the Venice of St. Mark's

Rest. But where she was born, you may now go quite down the steps to see. Down, and through among the fruit-stalls into the little square on the right ; then turning back, the low portico is in front of you—not of the ancient church indeed, but of a fifteenth century one—variously translated, in succeeding times, into such small picturesqueness of stage effect as it yet possesses ; escaping, by God's grace, however, the fire which destroyed all the other buildings of ancient Venice, round her Rialto square, in 1513.¹

Some hundred or hundred and fifty years before that, Venice had begun to suspect the bodies of saints to be a poor property ; carrion, in fact,—and not even exchangeable carrion. Living flesh might be bought instead,—perhaps of prettier aspect. So, as I said, for a hundred years or so, she had brought home no relics,—but set her mind on trade-profits, and other practical matters ; tending to the achievement of wealth, and its comforts, and dignities. The curious result being, that at that particular moment, when the fire devoured her merchants' square, centre of the then mercantile world—she happened to have no money in her pocket to build it again with !

Nor were any of her old methods of business again to be resorted to. Her soldiers were now foreign mercenaries, and had to be paid before they would fight ; and prayers, she had found out long before our English wiseacre apothecaries' apprentices, were of no use to get either money, or new houses with, at a pinch like this. And there was really nothing for it but doing the thing cheap,—since it had to be done. Fra Giocondo of Verona offered her a fair design ; but the city could not afford it. Had to take Scarpagnino's make-shift instead ; and with his help, and Sansovino's, between 1520 and 1550, she just managed to botch up—what you see surround the square, of architectural stateliness for her mercantile home. Discovery of the Cape of Good Hope, the main

¹ Many chronicles speak of it as burned ; but the authoritative inscription of 1601 speaks of it as 'consumed by age,' and is therefore conclusive on this point.

cause of these sorrowful circumstances of hers,—observe sagacious historians.

At all events, I have no doubt the walls were painted red, with some medallions, or other cheap decoration, under the cornices, enough to make the little square look comfortable. Whitewashed and squalid now—it may be left, for this time, without more note of it, as we turn to the little church.¹

Your Murray tells you it was built “in its present form” in 1194, and “rebuilt in 1531, but precisely in the old form,” and that it “has a fine brick campanile.” The fine brick campanile, visible, if you look behind you, on the other side of the street, belongs to the church of St. John Elemosinario. And the statement that the church was “rebuilt in precisely the old form” must also be received with allowances. For the “campanile” here, is in the most orthodox English Jacobite style of the seventeenth century, the portico is Venetian fifteenth, the walls are in no style at all, and the little Madonna inserted in the middle of them is an exquisitely finished piece of the finest work of 1320 to 1350.

And, alas, the church is not only quite other in form, but even other in *place*, than it was in the fifth century, having been moved like a bale of goods, and with apparently as little difficulty as scruple, in 1322, on a report of the Salt Commissioners about the crowding of shops round it. And, in sum, of particulars of authentically certified vicissitudes, the little church has gone through these following—how many more than these, one cannot say—but these at least (see Appendix III.):

I. Founded traditionally in 421 (serious doubts whether on Friday or Saturday, involving others about the year itself.) The tradition is all we need care for.

II. Rebuilt, and adorned with Greek mosaic work by the Doge Domenico Selvo, in 1073; the Doge having married a Greek wife, and liking pretty things. Of this husband and wife you shall hear more, anon.

¹ Do not, if you will trust me, at this time let your guide take you to look at the Gobbo di Rialto, or otherwise interfere with your immediate business.

III. Retouched, and made bright again, getting also its due share of the spoil of Byzantium sent home by Henry Dandolo, 1174.

IV. Dressed up again, and moved out of the buyers' and sellers' way, in 1322.

V. 'Instaured' into a more splendid church (*dicto templo in splendidiorem ecclesiam instaurato*) by the elected plebanus, Natalis Regia, desirous of having the church devoted to his honor instead of St. James's, 1531.

VI. Lifted up (and most likely therefore first much pulled down), to keep the water from coming into it, in 1601, when the double arched campanile was built, and the thing finally patched together in the present form. Doubtless, soon, by farther 'progresso' to become a provision, or, perhaps, a petroleum-store, Venice having no more need of temples; and being, as far as I can observe, ashamed of having so many, overshadowing her buyers and sellers. Better rend the veils in twain forever, if convenient storeshops may be formed inside.

These, then, being authentic epochs of change, you may decipher at ease the writing of each of them,—what is left of it. The campanile with the ugly head in the centre of it is your final Art result, 1601. The portico in front of you is Natalis Regia's 'instauration' of the church as it stood after 1322, retaining the wooden simplicities of bracket above the pillars of the early loggia; the Madonna, as I said, is a piece of the 1320 to 1350 work; and of earlier is no vestige here. But if you will walk twenty steps round the church, at the back of it, on the low gable, you will see an inscription in firmly graven long Roman letters, under a cross, similarly inscribed.

That is a vestige of the eleventh century church; nay, more than vestige, the *Voice* of it—Sibylline,—left when its body had died.

Which I will ask you to hear, in a little while. But first you shall see also a few of the true stones of the older Temple. Enter it now; and reverently; for though at first, amidst wretched whitewash and stucco, you will scarcely see the true

marble, those six pillars and their capitals are yet actual remnants and material marble of the venerable church ; probably once extending into more arches in the nave ; but this transept ceiling of wagon vault, with the pillars that carry it, is true remnant of a mediæval church, and, in all likelihood, true image of the earliest of all—of the first standard of Venice, planted, under which to abide ; the Cross, engraven on the sands thus in relief, with two little pieces of Roman vaulting, set cross wise ;—your modern engineers will soon make as large, in portable brickwork, for London drains, admirable, worshipful, for the salvation of London mankind :—here artlessly rounded, and with small cupola above the crossing.

Thus she set her sign upon the shore ; some knot of gelatinous seaweed there checking the current of the 'Deep Stream,' which sweeps round, as you see, in that sigma of canal, as the Wharfe round the shingly bank of Bolton Abbey,—a notablest Crook of Lune, this ; and Castrum, here, on sands that will abide.

It is strange how seldom rivers have been named from their depth. Mostly they take at once some dear, companionable name, and become gods, or at least living creatures, to their refreshed people ; if not thus Pagan-named, they are noted by their color, or their purity,—White River, Black River, Rio Verde, Aqua Dolce, Fiume di Latte ; but scarcely ever, 'Deep River.'

And this Venetian slow-pacing water, not so much as a river, or any thing like one ; but a rivulet, 'fiumicello,' only, rising in those low mounds of volcanic hill to the west. "' Rialto,' ' Rialtum,' ' Prealtum '" (another idea getting confused with the first), "dal fiumicello di egual nome che, scendendo dei colli Euganei gettavasi nel Brenta, con esso scorrendo lungo quelle isole dette appunto Realtine."¹ The serpentine depth, consistent always among consistent shallow, being here vital ; and the conception of it partly mingled with that of the power of the open sea—the infinite 'Altum ;' sought by the sacred water, as in the dream of Eneas, "lacu

¹ Romanin.

fluvius se condidit alto." Hence the united word takes, in declining Latin, the shorter form, *Rialtum*,—properly, in the scholarship of the State-documents, '*Rivoaltus*.' So also, throughout Venice, the Latin *Rivus* softens into *Rio*; the Latin *Ripa* into *Riva*, in the time when you had the running water—not 'canals,' but running brooks of sea,—'*lymphæ fugax*,'—trembling in eddies, between, not quays, but banks of pasture land; soft '*campi*,' of which, in St. Margaret's field, I have but this autumn seen the last worn vestige trodden away; and yesterday, Feb. 26th, in the morning, a little tree that was pleasant to me taken up from before the door, because it had heaved the pavement an inch or two out of square; also beside the Academy, a little overhanging momentary shade of boughs hewn away, 'to make the street "*bello*,"' said the axe-bearer. 'What,' I asked, 'will it be prettier in summer without its trees?' '*Non x'e bello il verde*,' he answered.¹ True oracle, though he knew not what he said; voice of the modern Church of Venice ranking herself under the black standard of the pit.

I said you should hear the oracle of her ancient Church in a little while; but you must know why, and to whom it was spoken, first,—and we must leave the Rialto for to-day. Look, as you recross its bridge, westward, along the broad-flowing stream; and come here also, this evening, if the day sets calm, for then the waves of it from the Rialto island to the Cà Foscari, glow like an Eastern tapestry in soft-flowing crimson, fretted with gold; and beside them, amidst the tumult of

¹ I observe the good people of Edinburgh have the same taste; and rejoice proudly at having got an asphalt esplanade at the end of Prince's Street, instead of cabbage-sellers. Alas! my Scottish friends; all that Prince's Street of yours has not so much beauty in it as a single cabbage-stalk, if you had eyes in your heads,—rather the extreme reverse of beauty; and there is not one of the lassies who now stagger up and down the burning marle in high-heeled boots and French bonnets, who would not look a thousand-fold prettier, and feel, there's no counting how much nobler, bare-headed but for the snood, and bare-foot on old-fashioned grass by the Nor' loch side, bringing home from market, basket on arm, pease for papa's dinner, and a bunch of cherries for baby.

squalid ruin, remember the words that are the 'burden of Venice,' as of Tyre :—

"Be still, ye inhabitants of the Isle. Thou whom the merchants of Zidon, that pass over the sea, have replenished. By great waters, the seed of Sihor, the harvest of the river, is her revenue ; and she is a mart of nations."

CHAPTER IV.

ST. THEODORE THE CHAIR-SELLER.

THE history of Venice divides itself, with more sharpness than any other I have read, into periods of distinct tendency and character ; marked, in their transition, by phenomena no less definite than those of the putting forth the leaves, or setting of the fruit, in a plant ;—and as definitely connected by one vitally progressive organization, of which the energy must be studied in its constancy, while its results are classed in grouped system.

If we rightly trace the order, and estimate the duration, of such periods, we understand the life, whether of an organized being or a state. But not to know the time when the seed is ripe, or the soul mature, is to misunderstand the total creature.

In the history of great multitudes, these changes of their spirit, and regenerations (for they are nothing less) of their physical power, take place through so subtle gradations of declining and dawning thought, that the effort to distinguish them seems arbitrary, like separating the belts of a rainbow's color by firmly drawn lines. But, at Venice, the lines are drawn for us by her own hand ; and the changes in her temper are indicated by parallel modifications of her policy and constitution, to which historians have always attributed, as to efficient causes, the national fortunes of which they are only the signs and limitation.

In this history, the reader will find little importance at-

tached to these external phenomena of political constitution ; except as labels, or, it may be, securing seals, of the state of the nation's heart. They are merely shapes of amphora, artful and decorative indeed ; tempting to criticism or copy of their form, usefully recordant of different ages of the wine, and having occasionally, by the porousness or perfectness of their clay, effect also on its quality. But it is the grape-juice itself, and the changes in *it*, not in the forms of flask, that we have in reality to study.

Fortunately also, the dates of the great changes are easily remembered ; they fall with felicitous precision at the beginning of centuries, and divide the story of the city, as the pillars of her Byzantine courts, the walls of it, with symmetric stability.

She shall also tell you, as I promised, her own story, in her own handwriting, all through. Not a word shall *I* have to say in the matter ; or ought to do, except to deepen the letters for you when they are indistinct, and sometimes to hold a blank space of her chart of life to the fire of your heart for a little while, until words, written secretly upon it, are seen ;—if, at least, there is fire enough in your own heart to heat them.

And first, therefore, I must try what power of reading you have, when the letters are quite clear. We will take to-day, so please you, the same walk we did yesterday ; but looking at other things, and reading a wider lesson.

As early as you can (in fact, to get the good of this walk, you must be up with the sun), any bright morning, when the streets are quiet, come with me to the front of St. Mark's, to begin our lesson there.

You see that between the arches of its vaults, there are six oblong panels of bas-relief.

Two of these are the earliest pieces of real Venetian work I know of, to show you ; but before beginning with them, you must see a piece done by her Greek masters.

Go round therefore to the side farthest from the sea, where, in the first broad arch, you will see a panel of like shape, set horizontally ; the sculpture of which represents twelve

No ; sheathing it. That was the difficult thing he had first to do, as you will find on reading the true legend of him, which *this* sculptor thoroughly knew ; in whose conception of the saint one perceives the date of said sculptor, no less than in the stiff work, so dimly yet perceptive of the ordinary laws of the aspect of things. From the bas-reliefs of the Parthenon—through sixteen hundred years of effort, and speech-making, and fighting—human intelligence in the Arts has arrived, here in Venice, thus far. But having got so far, we shall come to something fresh soon ! We have become distinctly representative again, you see ; desiring to show, not a mere symbol of a living man, but the man himself, as truly as the poor stone-cutter can carve him. All bonds of tyrannous tradition broken ;—the legend kept, in faith yet ; but the symbol become natural ; a real armed knight, the best he could form a notion of ; curly-haired and handsome ; and, his also the boast of Dogberry, every thing handsome about him. Thus far has Venice got in her art schools of the early thirteenth century. I can date this sculpture to that time, pretty closely ; earlier, it may be,—not later ; see afterwards the notes closing this chapter.

And now, if you so please, we will walk under the clock-tower, and down the Merceria, as straight as we can go. There is a little crook to the right, bringing us opposite St. Julian's church (which, please, don't stop to look at just now) ; then, sharply, to the left again, and we come to the Ponte de' Baratteri,—“Rogue's Bridge”—on which, as especially a grateful bridge to English business-feelings, let us reverently pause. It has been widened lately, you observe,—the use of such bridge being greatly increased in these times ; and in a convenient angle, out of passenger current (may you find such wayside withdrawal in true life), you may stop to look back at the house immediately above the bridge.

In the wall of which you will see a horizontal panel of bas-relief, with two shields on each side, bearing six fleur-de-lys. And this you need not, I suppose, look for letters on, to tell you its subject. Here is St. George indeed !—our own beloved old sign of the George and Dragon, all correct ; and, if you

know your Seven champions, Sabra too, on the rock, thrilled witness of the fight. And see what a dainty St. George, too! Here is no mere tailor's enthronement. Eques, ipso melior Bellerophonti,—how he sits!—how he holds his lance!—how brightly youthful the crisp hair under his light cap of helm,—how deftly curled the fringe of his horse's crest,—how vigorous in disciplined career of accustomed conquest, the two noble living creatures! This is Venetian fifteenth century work of finest style. Outside-of-house work, of course: we compare at present outside work only, panel with panel: but here are three hundred years of art progress written for you, in two pages,—from early thirteenth to late fifteenth century; and in this little bas-relief is all to be seen, that can be, of elementary principle, in the very crest and pride of Venetian sculpture,—of which note these following points.

First, the aspirations of the front of St. Mark's have been entirely achieved, and though the figure is still symbolical, it is now a symbol consisting in the most literal realization possible of natural facts. That is the way, if you care to see it, that a young knight rode, in 1480, or thereabouts. So, his foot was set in stirrup,—so his body borne,—so trim and true and orderly every thing in his harness and his life: and this rendered, observe, with the most consummate precision of artistic touch. Look at the strap of the stirrup,—at the little delicatest line of the spur,—can you think they are stone? don't they look like leather and steel? His flying mantle,—is it not silk more than marble? That is all in the beautiful doing of it: precision first in exquisite sight of the thing itself, and understanding of the qualities and signs, whether of silk or steel; and then, precision of touch, and cunning in use of material, which it had taken three hundred years to learn. Think what cunning there is in getting such edge to the marble as will represent the spur line, or strap leather, with such solid under-support that, from 1480 till now, it stands rain and frost! And for knowledge of form,—look at the way the little princess's foot comes out under the drapery as she shrinks back. Look at it first from the left, to see how it is foreshortened, flat on the rock; then from the

right, to see the curve of dress up the limb :—think of the difference between this and the feet of poor St. George Sartor of St. Mark's, pointed down all their length. Finally, see how studious the whole thing is of beauty in every part,—how it expects *you* also to be studious. Trace the rich tresses of the princess's hair, wrought where the figure melts into shadow ;—the sharp edges of the dragon's mail, slipping over each other as he wrings neck and coils tail ;—nay, what decorative ordering and symmetry is even in the roughness of the ground and rock ! And lastly, see how the whole piece of work, to the simplest frame of it, must be by the sculptor's own hand : see how he breaks the line of his panel moulding with the princess's hair, with St. George's helmet, with the rough ground itself at the base ;—the entire tablet varied to its utmost edge, delighted in and ennobled to its extreme limit of substance.

Here, then, as I said, is the top of Venetian sculpture-art. Was there no going beyond this, think you ?

Assuredly, much beyond this the Venetian could have gone, had he gone straight forward. But at this point he became perverse, and there is one sign of evil in this piece, which you must carefully discern.

In the two earlier sculptures, of the sheep, and the throned St. George, the artist never meant to say that twelve sheep ever stood in two such rows, and were the twelve apostles ; nor that St. George ever sat in that manner in a splendid chair. But he entirely believed in the facts of the lives of the apostles and saints, symbolized by such figuring.

But the fifteenth century sculptor *does*, partly, mean to assert that St. George did in that manner kill a dragon : does not clearly know whether he did or not ; does not care very much whether he did or not ;—thinks it will be very nice if, at any rate, people believed that he did ;—but is more bent, in the heart of him, on making a pretty bas-relief than on any thing else.

Half way to infidelity, the fine gentleman is, with all his dainty chiselling. We will see, on those terms, what, in another century, this fine chiselling comes to.

So now walk on, down the Merceria di San Salvador. Presently, if it is morning, and the sky clear, you will see, at the end of the narrow little street, the brick apse of St. Saviour's, warm against the blue ; and, if you stand close to the right, a solemn piece of old Venetian wall and window on the opposite side of the calle, which you might pass under twenty times without seeing, if set on the study of shops only. Then you must turn to the right ; perforce,—to the left again ; and now to the left, once more ; and you are in the little piazza of St. Salvador, with a building in front of you, now occupied as a furniture store, which you will please look at with attention.

It reminds you of many things at home, I suppose ?—has a respectable, old-fashioned, city-of-London look about it ;—something of Greenwich Hospital, of Temple Bar, of St. Paul's, of Charles the Second and the Constitution, and the Lord Mayor and Mr. Bumble ? Truly English, in many respects, this solidly rich front of Ionic pillars, with the four angels on the top, rapturously directing your attention, by the grace-fullest gesticulation, to the higher figure in the centre !

You have advanced another hundred and fifty years, and are in mid seventeenth century. Here is the ' *Progresso* ' of Venice, exhibited to you, in consequence of her wealth, and gay life, and advance in anatomical and other sciences.

Of which, note first, the display of her knowledge of angelic anatomy. Sabra, on the rock, just showed her foot beneath her robe, and that only because she was drawing back, frightened ; but, here, every angel has his petticoats cut up to his thighs ; he is not sufficiently sacred or sublime unless you see his legs so high.

Secondly, you see how expressive are their attitudes,—“ What a wonderful personage is this we have got in the middle of us ! ”

That is Raphaelesque art of the finest. Raphael, by this time, had taught the connoisseurs of Europe that whenever you admire anybody, you open your mouth and eyes wide ; when you wish to show him to somebody else you point at him vigorously with one arm, and wave the somebody else

on with the other ; when you have nothing to do of that sort, you stand on one leg and hold up the other in a graceful line ; these are the methods of true dramatic expression. Your drapery, meanwhile, is to be arranged in "sublime masses," and is not to be suggestive of any particular stuff !

If you study the drapery of these four angels thoroughly, you can scarcely fail of knowing, henceforward, what a bad drapery is, to the end of time. Here is drapery supremely, exquisitely bad ; it is impossible, by any contrivance, to get it worse. Merely clumsy, ill-cut clothing, you may see any day ; but there is skill enough in this to make it exemplarily execrable. That flabby flutter, wrinkled swelling, and puffed pomp of infinite disorder ;—the only action of it, being blown up, and away ; the only calm of it, collapse ;—the resolution of every miserable fold not to fall, if it can help it, into any natural line,—the running of every lump of it into the next, as dough sticks to dough—remaining, not less, evermore incapable of any harmony or following of each other's lead or way ;—and the total rejection of all notion of beauty or use in the stuff itself. It is stuff without thickness, without fineness, without warmth, without coolness, without lustre, without texture ; not silk,—not linen,—not woollen ;—something that wrings, and wrinkles, and gets between legs,—that is all. Worse drapery than this, you cannot see in mortal investiture.

Nor worse *want* of drapery, neither—for the legs are as ungraceful as the robes that discover them ; and the breast of the central figure, whom all the angels admire, is packed under its corslet like a hamper of tomato apples.

To this type the Venetians have now brought their symbol of divine life in man. For this is also—St. Theodore ! And the respectable building below, in the Bumble style, is the last effort of his school of Venetian gentlemen to house themselves respectably. With Ionic capitals, bare-legged angels, and the Dragon, now square-headed and blunt-nosed, they thus contrive their last club-house, and prepare, for resuscitated Italy, in continued 'Progresso,' a stately furniture store. Here you may buy cruciform stools, indeed ! and patent oil-cloths, and other supports of your Venetian worshipful dig-

nity, to heart's content. Here is your God's Gift to the nineteenth century. "Deposito mobili nazionali ed esteri; quadri; libri antichi e moderni, ed oggetti diversi."

Nevertheless, through all this decline in power and idea, there is yet, let us note finally, some wreck of Christian intention, some feeble coloring of Christian faith. A saint is still held to be an admirable person; he is practically still the patron of your fashionable club-house, where you meet to offer him periodical prayer and alms. This architecture is, seriously, the best you can think of; those angels are handsome, according to your notions of personality; their attitudes really are such as you suppose to be indicative of celestial rapture,—their features, of celestial disposition.

We will see what change another fifty years will bring about in these faded feelings of Venetian soul.

The little calle on your right, as you front St. Theodore, will bring you straight to the quay below the Rialto, where your gondola shall be waiting, to take you as far as the bridge over the Cannareggio under the Palazzo Labia. Stay your gondola before passing under it, and look carefully at the sculptured ornaments of the arch, and then at the correspondent ones on the other side.

In these you see the last manner of sculpture, executed by Venetian artists, according to the mind of Venice, for her own pride and pleasure. Much she has done since, of artwork, to sell to strangers, executed as she thinks will please the *stranger* best. But of art produced for *her own* joy and in her own honor, this is a chosen example of the last!

Not representing saintly persons, you see; nor angels in attitudes of admiration. Quite other personages than angelic, and with expressions of any thing rather than affection or respect for aught of good, in earth or heaven. Such were the last imaginations of her polluted heart, before death. She had it no more in her power to conceive any other. "Behold thy last gods,"—the Fates compel her thus to gaze and perish.

This last stage of her intellectual death precedes her political one by about a century; during the last half of which,

however, she did little more than lay foundations of walls which she could not complete. Virtually, we may close her national history with the seventeenth century ; we shall not ourselves follow it even so far.

I have shown you, to-day, pieces of her art-work by which you may easily remember its cardinal divisions.

You saw first the work of her Greek masters, under whom she learned both her faith and art.

Secondly, the beginning of her own childish efforts, in the St. George enthroned.

Thirdly, the culmination of her skill in the St. George combatant.

Fourthly, the languor of her faith and art power, under the advance of her luxury, in the hypocrisy of St. Theodore's Scuola, now a furniture warehouse.

Lastly, her dotage before shameful death.

In the next chapter, I will mark, by their natural limits, the epochs of her political history, which correspond to these conditions of her knowledge, hope, and imagination.

But as you return home, and again pass before the porches of St. Mark's, I may as well say at once what I can of these six bas-reliefs between them.

On the sides of the great central arch are St. George and St. Demetrius, so inscribed in Latin. Between the next lateral porches, the Virgin and Archangel Gabriel, so inscribed, —the Archangel in Latin, the "Mother of God" in Greek.

And between these and the outer porches, uninscribed, two of the labors of Hercules. I am much doubtful concerning these, myself,—do not know their manner of sculpture, nor understand their meaning. They are fine work ; the Venetian antiquaries say, very early (sixth century) ; types, it may be, of physical human power prevailing over wild nature ; the war of the world before Christ.

Then the Madonna and Angel of Annunciation express the Advent.

Then the two Christian Warrior Saints express the heart of Venice in her armies.

There is no doubt, therefore, of the purposeful choosing

and placing of these bas-reliefs. Where the outer ones were brought from, I know not ; the four inner ones, I think, are all contemporary, and carved for their place by the Venetian scholars of the Greek schools, in late twelfth or early thirteenth century.

My special reason for assigning this origin to them is the manner of the foliage under the feet of the Gabriel, in which is the origin of all the early foliage in the Gothic of Venice. This bas-relief, however, appears to be by a better master than the others—perhaps later ; and is of extreme beauty.

Of the ruder St. George, and successive sculptures of Evangelists on the north side, I cannot yet speak with decision ; nor would you, until we have followed the story of Venice farther, probably care to hear.

CHAPTER V.

THE SHADOW ON THE DIAL.

THE history of Venice, then, divides itself into four quite distinct periods.

I. The first, in which the fugitives from many cities on the mainland, gathered themselves into one nation, dependent for existence on its labor upon the sea ; and which develops itself, by that labor, into a race distinct in temper from all the other families of Christendom. This process of growth and mental formation is necessarily a long one, the result being so great. It takes roughly, seven hundred years—from the fifth to the eleventh century, both inclusive. Accurately, from the Annunciation day, March 25th, 421, to the day of St. Nicholas, December 6th, 1100.

At the close of this epoch Venice had fully learned Christianity from the Greeks, chivalry from the Normans, and the laws of human life and toil from the ocean. Prudently and nobly proud, she stood, a helpful and wise princess, highest in counsel and mightiest in deed, among the knightly powers of the world.

II. The second period is that of her great deeds in war, and of the establishment of her reign in justice and truth (the best at least that she knew of either), over, nominally, the fourth part of the former Roman Empire. It includes the whole of the twelfth and thirteenth centuries, and is chiefly characterized by the religious passion of the Crusades. It lasts, in accurate terms, from December 6th, 1100, to February 28th, 1297 ; but as the event of that day was not confirmed till three years afterwards, we get the fortunately precise terminal date of 1301.

III. The third period is that of religious meditation, as distinct, though not withdrawn from, religious action. It is marked by the establishment of schools of kindly civil order, and by its endeavors to express, in word and picture, the thoughts which until then had wrought in silence. The entire body of her noble art-work belongs to this time. It includes the fourteenth and fifteenth centuries, and twenty years more : from 1301¹ to 1520.

IV. The fourth period is that of the luxurious use, and display, of the powers attained by the labor and meditation of former times, but now applied without either labor or meditation :—religion, art, and literature, having become things of custom and “costume.” It spends, in eighty years, the fruits of the toil of a thousand, and terminates, strictly, with the death of Tintoret, in 1594 : we will say 1600.

From that day the remainder of the record of Venice is only the diary of expiring delirium, and by those who love her, will be traced no farther. But while you are here within her walls I will endeavor to interpret clearly to you the legends on them, in which she has herself related the passions of her Four Ages.

And see how easily they are to be numbered and remembered. Twelve hundred years in all ; divided—if, broadly, we call the third period two centuries, and the fourth, one,—in diminishing proportion, 7, 2, 2, 1 : it is like the spiral of a shell, reversed.

I have in this first sketch of them distinguished these four

¹ Compare ‘*Stones of Venice*’ (old edit.), vol. ii., p. 291.

ages by the changes in the chief element of every nation's mind—its religion, with the consequent results upon its art. But you see I have made no mention whatever of all that common historians think it their primal business to discourse of,—policy, government, commercial prosperity ! One of my dates however is determined by a crisis of internal policy ; and I will at least note, as the material instrumentation of the spiritual song, the metamorphoses of state-order which accompanied, in each transition, the new nativities of the state's heart.

I. During the first period, which completes the binding of many tribes into one, and the softening of savage faith into intelligent Christianity, we see the gradual establishment of a more and more distinctly virtuous monarchic authority ; continually disputed, and often abused, but purified by every reign into stricter duty, and obeyed by every generation with more sacred regard. At the close of this epoch, the helpful presence of God, and the leading powers of the standard-bearer Saint, and sceptre-bearing King, are vitally believed ; reverently, and to the death, obeyed. And, in the eleventh century, the Palace of the Duke and lawgiver of the people, and his Chapel, enshrining the body of St. Mark, stand, bright with marble and gold, side by side.

II. In the second period, that of active Christian warfare, there separates itself from the mass of the people, chiefly by pre-eminence in knightly achievement, and persistence in patriotic virtue,—but also, by the intellectual training received in the conduct of great foreign enterprise, and maintenance of legislation among strange people, — an order of aristocracy, raised both in wisdom and valor greatly above the average level of the multitude, and gradually joining to the traditions of Patrician Rome, the domestic refinements, and imaginative sanctities, of the northern and Frankish chivalry, whose chiefs were their battle comrades. At the close of the epoch, this more sternly educated class determines to assume authority in the government of the State, unswayed by the humor, and unhindered by the ignorance, of the lower classes of the people ; and the year which I have assigned for the accurate

close of the second period is that of the great division between nobles and plebeians, called by the Venetians the "Closing of the Council,"—the restriction, that is to say, of the powers of the Senate to the lineal aristocracy.

III. The third period shows us the advance of this now separate body of Venetian gentlemen in such thought and passion as the privilege of their position admitted, or its temptations provoked. The gradually increasing knowledge of literature, culminating at last in the discovery of printing, and revival of classic formulae of method, modified by reflection, or dimmed by disbelief, the frank Christian faith of earlier ages; and social position independent of military prowess, developed at once the ingenuity, frivolity, and vanity of the scholar, with the avarice and cunning of the merchant.

Protected and encouraged by a senate thus composed, distinct companies of craftsmen, wholly of the people, gathered into vowed fraternities of social order; and, retaining the illiterate sincerities of their religion, labored in unambitious peace, under the orders of the philosophic aristocracy;—built for them their great palaces, and overlaid their walls, within and without, with gold and purple of Tyre, precious now in Venetian hands as the colors of heaven more than of the sea. By the hand of one of them, the picture of Venice, with her nobles in her streets, at the end of this epoch, is preserved to you as yet, and I trust will be, by the kind fates, preserved datelessly.

IV. In the fourth period, the discovery of printing having confused literature into vociferation, and the delicate skill of the craftsman having provoked splendor into lasciviousness, the jubilant and coruscant passions of the nobles, stately yet in the forms of religion, but scornful of her discipline, exhausted, in their own false honor, at once the treasures of Venice and her skill; reduced at last her people to misery, and her policy to shame, and smoothed for themselves the downward way to the abdication of their might for evermore.

Now these two histories of the religion and policy of Venice are only intense abstracts of the same course of thought and events in every nation of Europe. Throughout the whole

of Christendom, the two stories in like manner proceed together. The acceptance of Christianity—the practice of it—the abandonment of it—and moral ruin. The development of kingly authority,—the obedience to it—the corruption of it—and social ruin. But there is no evidence that the first of these courses of national fate is vitally connected with the second. That infidel kings may be just, and Christian ones corrupt, was the first lesson Venice learned when she began to be a scholar.

And observe there are three quite distinct conditions of feeling and assumptions of theory in which we may approach this matter. The first, that of our numerous cockney friends,—that the dukes of Venice were mostly hypocrites, and if not, fools ; that their pious zeal was merely such a cloak for their commercial appetite as modern church-going is for modern swindling ; or else a pitiable hallucination and puerility :—that really the attention of the supreme cockney mind would be wasted on such bygone absurdities, and that out of mere respect for the common sense of monkey-born-and-bred humanity, the less we say of them the better.

The second condition of feeling is, in its full confession, a very rare one ;—that of true respect for the Christian faith, and sympathy with the passions and imaginations it excited, while yet in security of modern enlightenment, the observer regards the faith itself only as an exquisite dream of mortal childhood, and the acts of its votaries as a beautifully deceived heroism of vain hope.

This theory of the splendid mendacity of Heaven, and majestic somnambulism of man, I have only known to be held in the sincere depth of its discomfort, by one of my wisest and dearest friends, under the pressure of uncomprehended sorrow in his own personal experience. But to some extent it confuses or undermines the thoughts of nearly all men who have been interested in the material investigations of recent physical science, while retaining yet imagination and understanding enough to enter into the heart of the religious and creative ages.

And it necessarily takes possession of the spirit of such men

chiefly at the times of personal sorrow, which teach even to the wisest, the hollowness of their best trust, and the vanity of their dearest visions ; and when the epitaph of all human virtue, and sum of human peace, seem to be written in the lowly argument,—

“ We are such stuff
As dreams are made of ; and our little life
Is rounded with a sleep.”

The third, the only modest, and therefore the only rational, theory, is, that we are all and always, in these as in former ages, deceived by our own guilty passions, blinded by our own obstinate wills, and misled by the insolence and fantasy of our ungoverned thoughts ; but that there is verily a Divinity in nature which has shaped the rough hewn deeds of our weak human effort, and revealed itself in rays of broken, but of eternal light, to the souls which have desired to see the day of the Son of Man.

By the more than miraculous fatality which has been hitherto permitted to rule the course of the kingdoms of this world, the men who are capable of accepting such faith, are rarely able to read the history of nations by its interpretation. They nearly all belong to some one of the passionately egotistic sects of Christianity ; and are miserably perverted into the missionary service of their own schism ; eager only, in the records of the past, to gather evidence to the advantage of their native persuasion, and to the disgrace of all opponent forms of similar heresy ; or, that is to say, in every case, of nine-tenths of the religion of this world.

With no less thankfulness for the lesson, than shame for what it showed, I have myself been forced to recognize the degree in which all my early work on Venetian history was paralyzed by this petulance of sectarian egotism ; and it is among the chief advantages I possess for the task now undertaken in my closing years, that there are few of the errors against which I have to warn my readers, into which I have not myself at some time fallen. Of which errors, the chief, and cause of all the rest, is the leaning on our own under-

standing ; the thought that we can measure the hearts of our brethren, and judge of the ways of God. Of the hearts of men, noble, yet "deceitful above all things, who can know them?"—that infinitely perverted scripture is yet infinitely true. And for the ways of God ! Oh, my good and gentle reader, how much otherwise would not you and I have made this world ?

CHAPTER VI

RED AND WHITE CLOUDS.

Nor, therefore, to lean on our own sense, but in all the strength it has, to use it ; not to be captives to our private thoughts, but to dwell in them, without wandering, until, out of the chambers of our own hearts we begin to conceive what labyrinth is in those of others,—thus we have to prepare ourselves, good reader, for the reading of any history.

If but we may at last succeed in reading a little of our own, and discerning what scene of the world's drama we are set to play in,—drama whose tenor, tragic or other, seemed of old to rest with so few actors ; but now, with this pantomimic mob upon the stage, can you make out any of the story ?—prove, even in your own heart, how much you believe that there is any Playwright behind the scenes ?

Such a wild dream as it is !—nay, as it always has been, except in momentary fits of consciousness, and instants of startled spirit,—perceptive of heaven. For many centuries the Knights of Christendom wore their religion gay as their crest, familiar as their gauntlet, shook it high in the summer air, hurled it fiercely in other people's faces, grasped their spear the firmer for it, sat their horses the prouder ; but it never entered into their minds for an instant to ask the meaning of it ! 'Forgive us our sins : ' by all means—yes, and the next garrison that holds out a day longer than is convenient to us, hang them every man to his battlement. 'Give us this day our daily bread,'—yes, and our neighbor's also, if we have any luck. 'Our Lady and the saints !' Is there any

infidel dog that doubts of them?—in God's name, boot and spur—and let us have the head off him. It went on so, frankly and bravely, to the twelfth century, at the earliest; when men begin to think in a serious manner; more or less of gentle manners and domestic comfort being also then conceivable and attainable. Rosamond is not any more asked to drink out of her father's skull. Rooms begin to be matted and wainscoted; shops to hold store of marvellous foreign wares; knights and ladies learn to spell, and to read, with pleasure; music is everywhere;—Death, also. Much to enjoy—much to learn, and to endure—with Death always at the gates. “If war fail thee in thine own country, get thee with haste into another,” says the faithful old French knight to the boy-chevalier, in early fourteenth century days.

No country stays more than two centuries in this intermediate phase between Faith and Reason. In France it lasted from about 1150 to 1350; in England, 1200 to 1400; in Venice, 1300 to 1500. The course of it is always in the gradual development of Christianity,—till her yoke gets at once too aerial, and too straight, for the mob, who break through it at last as if it were so much gossamer; and at the same fatal time, wealth and luxury, with the vanity of corrupt learning, foul the faith of the upper classes, who now begin to wear their Christianity, not tossed for a crest high over their armor, but stuck as a plaster over their sores, inside of their clothes. Then comes printing, and universal gabble of fools; gunpowder, and the end of all the noble methods of war; trade, and universal swindling; wealth, and universal gambling; idleness, and universal harlotry; and so at last—Modern Science and Political Economy; and the reign of St. Petroleum instead of St. Peter. Out of which God only knows what is to come next; but He *does* know, whatever the Jew swindlers and apothecaries' prentices think about it.

Meantime, with what remainder of belief in Christ may be left in us; and helping that remnant with all the power we have of imagining what Christianity was, to people who, without understanding its claims or its meaning, did not doubt for an instant its statements of fact, and used the whole of

their childish imagination to realize the acts of their Saviour's life, and the presence of His angels, let us draw near to the first sandy thresholds of the Venetian's home.

Before you read any of the so-called historical events of the first period, I want you to have some notion of their scene. You will hear of Tribunes—Consuls—Doges; but what sort of tribes were they tribunes of? what sort of nation were they dukes of? You will hear of brave naval battle—victory over sons of Emperors: what manner of people were they, then, whose swords lighten thus brightly in the dawn of chivalry?

For the whole of her first seven hundred years of work and war, Venice was in great part a wooden town; the houses of the noble mainland families being for long years chiefly at Heraclea, and on other islands; nor they magnificent, but farm-villas mostly, of which, and their farming, more presently. Far too much stress has been generally laid on the fishing and salt-works of early Venice, as if they were her only businesses; nevertheless at least you may be sure of this much, that for seven hundred years Venice had more likeness in her to old Yarmouth than to new Pall Mall; and that you might come to shrewder guess of what she and her people were like, by living for a year or two lovingly among the herring-catchers of Yarmouth Roads, or the boatmen of Deal or Boscastle, than by reading any lengths of eloquent history. But you are to know also, and remember always, that this amphibious city—this Phocæa, or sea-dog of towns—looking with soft human eyes at you from the sand, Proteus himself latent in the salt-smelling skin of her—had fields, and plots of garden here and there; and, far and near, sweet woods of Calypso, graceful with quivering sprays, for woof of nests—gaunt with forked limbs for ribs of ships; had good milk and butter from familiarly couchant cows; thickets wherein familiar birds could sing; and finally was observant of clouds and sky, as pleasant and useful phenomena. And she had at due distances among her simple dwellings, stately churches of marble.

These things you may know, if you will, from the following

"quite ridiculous" tradition, which, ridiculous as it may be, I will beg you for once to read, since the Doge Andrea Dandolo wrote it for you, with the attention due to the address of a Venetian gentleman, and a King.¹

"As head and bishop of the islands, the Bishop Magnus of Altinum went from place to place to give them comfort, saying that they ought to thank God for having escaped from these barbarian cruelties. And there appeared to him St. Peter, ordering him that in the head of Venice, or truly of the city of Rivoalto, where he should find oxen and sheep feeding, he was to build a church under his (St. Peter's) name. And thus he did ; building St. Peter's Church in the island of Olivolo, where at present is the seat and cathedral church of Venice.

"Afterwards appeared to him the angel Raphael, committing it to him, that at another place, where he should find a number of birds together, he should build him a church : and so he did, which is the church of the Angel Raphael in Dorsoduro.

"Afterwards appeared to him Messer Jesus Christ our Lord, and committed to him that in the midst of the city he should build a church, in the place, above which he should see a red cloud rest : and so he did ; and it is San Salvador.

"Afterwards appeared to him the most holy Mary the Virgin, very beautiful ; and commanded him that where he should see a white cloud rest, he should build a church : which is the church of St. Mary the Beautiful.

"Yet still appeared to him St. John the Baptist, commanding that he should build two churches, one near the other—the one to be in his name, and the other in the name of his father. Which he did, and they are San Giovanni in Bragola, and San Zaccaria.

"Then appeared to him the apostles of Christ, wishing, they

¹ A more graceful form of this legend has been translated with feeling and care by the Countess Isobel Cholmley, in Bermani, from an MS. in her possession, copied, I believe, from one of the tenth century. But I take the form in which it was written by Andrea Dandolo, that the reader may have more direct associations with the beautiful image of the Doge on his tomb in the Baptistry.

also, to have a church in this new city ; and they committed it to him that where he should see twelve cranes in a company, there he should build it. Lastly appeared to him the blessed Virgin Giustina, and ordered him that where he should find vines bearing fresh 'fruits there he should build her a church."

Now this legend is quite one of the most precious things in the story of Venice : preserved for us in this form at the end of the fourteenth century, by one of her most highly educated gentlemen, it shows the very heart of her religious and domestic power, and assures for us, with other evidence, these following facts.

First ; that a certain measure of pastoral home-life was mingled with Venice's training of her sailors ;—evidence whereof remains to this day, in the unfailing 'Campo' round every church ; the church 'meadow'—not church-yard.' It happened to me, once in my life, to go to church in a state of very great happiness and peace of mind ; and this in a very small and secluded country church. And Fors would have it that I should get a seat in the chancel ; and the day was sunny, and the little side chancel-door was open opposite into, what I hope was a field. I saw no graves in it ; but in the sunshine, sheep feeding. And I never was at so divine a church service before, nor have been since. If you will read the opening of Wordsworth's 'White Doe of Rylstone,' and can enjoy it, you may learn from it what the look of an old Venetian church would be, with its surrounding field. St. Mark's Place was only the meadow of St. Theodore's church, in those days.

Next—you observe the care and watching of animals. That is still a love in the heart of Venice. One of the chief little worries to me in my work here, is that I walk faster than the pigeons are used to have people walk ; and am continually like to tread on them ; and see story in Fors, March of this year, of the gondolier and his dog. Nay, though, the other day, I was greatly tormented at the public gardens, in the early morning, when I had counted on a quiet walk, by

a cluster of boys who were chasing the first twittering birds of the spring from bush to bush, and throwing sand at them, with wild shouts and whistles, they were not doing it, as I at first thought, in mere mischief, but with hope of getting a penny or two to gamble with, if they could clog the poor little creatures' wings enough to bring one down—"Canta bene, signor, quell' uccellino." Such the nineteenth century's reward of Song. Meantime, among the silvery gleams of islet tower on the lagoon horizon, beyond Mazorbo—a white ray flashed from the place where St. Francis preached to the Birds.

Then thirdly—note that curious observance of the color of clouds. That is gone, indeed ; and no Venetian, or Italian, or Frenchman, or Englishman, is likely to know or care, more, whether any God-given cloud is white or red ; the primal effort of his entire human existence being now to vomit out the biggest black one he can pollute the heavens with. But, in their rough way, there was yet a perception in the old fishermen's eyes of the difference between white 'nebbia' on the morning sea, and red clouds in the evening twilight. And the *Stella Maris* comes in the sea Cloud ;—*Leucothea* : but the Son of Man on the jasper throne.

Thus much of the aspect, and the thoughts of earliest Venice, we may gather from one tradition, carefully read. What historical evidence exists to confirm the gathering, you shall see in a little while ; meantime—such being the scene of the opening drama—we must next consider somewhat of the character of the actors. For though what manner of houses they had, has been too little known, what manner of men they were, has not at all been known, or even the reverse of known, —belied.

CHAPTER VII.

DIVINE RIGHT.

ARE you impatient with me? and do you wish me, ceasing preamble, to begin—‘In the year this, happened that,’ and set you down a page of dates and Doges to be learned off by rote? You must be denied such delight a little while longer. If I begin dividing this first period, at present (and it has very distinctly articulated joints of its own), we should get confused between the subdivided and the great epochs. I must keep your thoughts to the Three Times, till we know them clearly; and in this chapter I am only going to tell you the story of a single Doge of the First Time, and gather what we can out of it.

Only, since we have been hitherto dwelling on the soft and religiously sentimental parts of early Venetian character, it is needful that I should ask you to notice one condition in their government of a quite contrary nature, which historians usually pass by as if it were of no consequence; namely, that during this first period, five Doges, after being deposed, had their eyes put out.

Pulled out, say some writers, and I think with evidence reaching down as far as the endurance on our English stage of the blinding of Gloster in *King Lear*.

But at all events the Dukes of Venice, whom her people thought to have failed in their duty, were in that manner incapacitated from reigning more.

An Eastern custom, as we know: grave in judgment; in the perfectness of it, joined with infliction of grievous Sight, before the infliction of grievous Blindness; that so the last memory of this world's light might remain a grief. “And they slew the sons of Zedekiah before his eyes; and put out the eyes of Zedekiah.”

Custom I know not how ancient. The sons of Eliab, when Judah was young in her Exodus, like Venice, appealed to it in

their fury : "Is it a small thing that thou hast brought us up out of a land that floweth with milk and honey, except thou make thyself altogether a Prince over us ; wilt thou put out the eyes of these men ?"

The more wild Western races of Christianity, early Irish and the like,—Norman even, in the pirate times,—inflict the penalty with reckless scorn ;¹ but Venice deliberately, as was her constant way ; such her practical law against leaders whom she had found spiritually blind : "These, at least, shall guide no more."

Very savage ! monstrous ! if you will ; whether it be not a worse savageness deliberately to follow leaders *without* sight, may be debatable.

The Doge whose history I am going to tell you was the last of deposed Kings in the first epoch. Not blinded, he, as far as I read : but permitted, I trust peaceably, to become a monk ; Venice owing to him much that has been the delight of her own and other people's eyes, ever since. Respecting the occasion of his dethronement, a story remains, however, very notably in connection with this manner of punishment.

Venice, throughout this first period in close alliance with the Greeks, sent her Doge, in the year 1082, with a "valid fleet, terrible in its most ordered disposition," to defend the Emperor Alexis against the Normans, led by the greatest of all Western captains, Guiscard.

The Doge defeated him in naval battle once ; and, on the third day after, once again, and so conclusively, that, think-

¹ Or sometimes pitifully : "Olaf was by no means an unmerciful man, —much the reverse where he saw good cause. There was a wicked old King Rærik, for example, one of those five kinglets whom, with their bits of armaments, Olaf, by stratagem, had surrounded one night, and at once bagged and subjected when morning rose, all of them consenting ;—all of them except this Rærik, whom Olaf, as the readiest sure course, took home with him : blinded, and kept in his own house, finding there was no alternative but that or death to the obstinate old dog, who was a kind of distant cousin withal, and could not conscientiously be killed"—(Carlyle,—'Early Kings of Norway,' p. 121)—conscience, and kin-ship, or "kindliness," declining somewhat in the Norman heart afterwards.

ing the debate ended, he sent his lightest ships home, and anchored on the Albanian coast with the rest, as having done his work.

But Guiscard, otherwise minded on that matter, with the remains of his fleet,—and his Norman temper at hottest,—attacked him for the third time. The Greek allied ships fled. The Venetian ones, partly disabled, had no advantage in their seamanship: ¹ question only remained, after the battle, how the Venetians should bear themselves as prisoners. Guiscard put out the eyes of some; then, with such penalty impending over the rest, demanded that they should make peace with the Normans, and fight for the Greek Emperor no more.

But the Venetians answered, “Know thou, Duke Robert, that although also *we should see our wives and children slain*, we will not deny our covenants with the Autocrat Alexis; neither will we cease to help him, and to fight for him with our whole hearts.”

The Norman chief sent them home unransomed.

There is a highwater mark for you of the waves of Venetian and Western chivalry in the eleventh century. A very notable scene; the northern leader, without rival the greatest soldier of the sea whom our rocks and ice-bergs bred: of the Venetian one, and his people, we will now try to learn the character more perfectly,—for all this took place towards the close of the Doge Selvo's life. You shall next hear what I can glean of the former course of it.

In the year 1053, the Abbey of St. Nicholas, the protector of mariners, had been built at the entrance of the port of Venice (where, north of the bathing establishment, you now see the little church of St. Nicholas of the Lido); the Doge Domenico Contarini, the Patriarch of Grado, and the Bishop of Venice, chiefly finding the funds for such edifice.

When the Doge Contarini died, the entire multitude of the people of Venice came in armed boats to the Lido, and the Bishop of Venice, and the monks of the new abbey of St. Nicholas, joined with them in prayer,—the monks in their

¹ Their crews had eaten all their stores, and their ships were flying light, and would not steer well.

church and the people on the shore and in their boats,—that God would avert all dangers from their country, and grant to them such a king as should be worthy to reign over it. And as they prayed, with one accord, suddenly there rose up among the multitude the cry, “Domenico Selvo, we will, and we approve,” whom a crowd of the nobles brought instantly forward thereupon, and raised him on their own shoulders and carried him to his boat; into which when he had entered, he put off his shoes from his feet, that he might in all humility approach the church of St. Mark. And while the boats began to row from the island towards Venice, the monk who saw this, and tells us of it, himself began to sing the *Te Deum*. All around, the voices of the people took up the hymn, following it with the *Kyrie Eleison*, with such litany keeping time to their oars in the bright noonday, and rejoicing on their native sea; all the towers of the city answering with triumph peals as they drew nearer. They brought their Doge to the Field of St. Mark, and carried him again on their shoulders to the porch of the church; there, entering barefoot, with songs of praise to God round him—“such that it seemed as if the vaults must fall,”—he prostrated himself on the earth, and gave thanks to God and St. Mark, and uttered such vow as was in his heart to offer before them. Rising, he received at the altar the Venetian sceptre, and thence entering the Ducal Palace, received there the oath of fealty from the people.¹

¹ This account of the election of the Doge Selvo is given by Sansovino (*‘Venetia descritta,’* Lib. xi. 40; Venice, 1663, p. 477),—saying at the close of it simply, “Thus writes Domenico Rino, who was his chaplain, and who was present at what I have related.” Sansovino seems therefore to have seen Rino’s manuscript; but Romanin, without referring to Sansovino, gives the relation as if he had seen the MS. himself, but misprints the chronicler’s name as Domenico Tino, causing no little trouble to my kind friend Mr. Lorenzi and me, in hunting at St. Mark’s and the Correr Museum for the unheard-of chronicle, till Mr. Lorenzi traced the passage. And since Sansovino’s time nothing has been seen or further said of the Rino Chronicle.—See Foscarini, “*della letteratura Veneziana,*” Lib. ii.

Romanin has also amplified and inferred somewhat beyond Sansovino’s words. The dilapidation of the palace furniture, especially, is

Benighted wretches, all of them, you think, prince and people alike, don't you? They were pleasanter creatures to see, at any rate, than any you will see in St. Mark's field nowadays. If the pretty ladies, indeed, would walk in the porch like the Doge, barefoot, instead of in boots cloven in two like the devil's hoofs, something might be said for them; but though they will recklessly drag their dresses through it, I suppose they would scarcely care to walk, like Greek maids, in that mixed mess of dust and spittle with which modern progressive Venice anoints her marble pavement. Pleasanter to look at, I can assure you, this multitude delighting in their God and their Duke, than these, who have no Paradise to trust to with better gifts for them than a gazette, cigar, and pack of cards; and no better governor than their own wills. You will see no especially happy or wise faces produced in St. Mark's Place under these conditions.

Nevertheless, the next means that the Doge Selvo took for the pleasure of his people on his coronation day savored somewhat of modern republican principles. He gave them "the pillage of his palace"—no less! Whatever they could lay their hands on, these faithful ones, they might carry away with them, with the Doge's blessing. At evening he laid down the uneasy crowned head of him to rest in mere dismantled walls; hands dexterous in the practices of profitable warfare having bestirred themselves all the day. Next morning the first Ducal public orders were necessarily to the upholsterers and furnishers for readornment of the palace-rooms. Not by any special grace this, or benevolent novelty of idea in the good Doge, but a received custom, hitherto; sacred enough, if one understands it,—a kind of mythical putting off all the burdens of one's former wealth, and entering barefoot, barebody, bare-soul, into this one duty of Guide and Lord, lightened thus of all regard for his own affairs or properties. "Take all I have, from henceforth; the corporal vestments

not attributed by Sansovino to festive pillage, but to neglect after Contarini's death. Unquestionably, however, the custom alluded to in the text existed from very early times.

of me, and all that is in their pockets, I give you to-day; the stripped life of me is yours forever." Such, virtually, the King's vow.

Frankest largesse thus cast to his electors (modern bribery is quite as costly and not half so merry), the Doge set himself to refit, not his own palace merely, but much more, God's house: for this prince is one who has at once David's piety, and soldiership, and Solomon's love of fine things; a perfect man, as I read him, capable at once and gentle, religious and joyful, in the extreme: as a warrior the match of Robert Guiscard, who, you will find, was the soldier *par excellence* of the middle ages, but not his match in the wild-cat cunning—both of them alike in knightly honor, word being given. As a soldier, I say, the match of Guiscard, but not holding war for the pastime of life, still less for the duty of Venice or her king. Peaceful affairs, the justice and the joy of human deeds—in these he sought his power, by principle and passion equally; religious, as we have seen; royal, as we shall presently see; commercial, as we shall finally see; a perfect man, recognized as such with concurrent applause of people and submission of noble: "Domenico Selvo, we will, and we approve."

No flaw in him, then? Nay; "how bad the best of us!" say *Punch*,¹ and the modern evangelical. Flaw he had, such as wisest men are not unliable to, with the strongest—Solomon, Samson, Hercules, Merlin the Magician.

Liking pretty things, how could he help liking pretty ladies? He married a Greek maid, who came with new and strange light on Venetian eyes, and left wild fame of herself: how, every morning, she sent her handmaidens to gather the dew for her to wash with, waters of earth being not pure enough. So, through lapse of fifteen hundred years, descended into her Greek heart that worship in the Temple of the Dew.

Of this queen's extreme luxury, and the miraculousness of

¹ Epitaph on the Bishop of Winchester (Wilberforce); see *Fors*, Letter XLII., p. 210.

it in the eyes of simple Venice, many traditions are current among later historians; which, nevertheless, I find resolve themselves, on closer inquiry, into an appalled record of the fact that she would actually not eat her meat with her fingers, but applied it to her mouth with "certain two-pronged instruments"¹ (of gold, indeed, but the luxurious sin, in Venetian eyes, was evidently not in the metal, but the fork); and that she indulged herself greatly in the use of perfumes: especially about her bed, for which whether to praise her, as one would an English housewife for sheets laid up in lavender, or to cry haro upon her, as the "stranger who flattereth,"² I know not, until I know better the reason of the creation of perfume itself, and of its use in Eastern religion and delight—"All thy garments smell of myrrh, aloes, and cassia, out of the ivory palaces whereby thou hast made me glad"—fading and corrupting at last into the incense of the mass, and the *extrait de Mille-fleurs* of Bond Street. What I do know is, that there was no more sacred sight to me, in ancient Florence, than the Spezieria of the Monks of Santa Maria Novella, with its precious vials of sweet odors, each illuminated with the little picture of the flower from which it had truly been distilled—and yet, that, in its loaded air one remembered that the flowers had grown in the fields of the Decameron.

But this also I know, and more surely, that the beautiful work done in St. Mark's during the Greek girl's reign in Venice first interpreted to her people's hearts, and made legible to their eyes, the law of Christianity in its eternal harmony with the laws of the Jew and of the Greek: and gave them the glories of Venetian art in true inheritance from the angels of that Athenian Rock, above which Ion spread his starry tapestry,³ and under whose shadow his mother had gathered the crocus in the dew.

¹ *Cibos digitis non tangebatur, sed quibusdam fusciniis aureis et bidentibus suo ori applicabat.* (Petrus Damianus, quoted by Dandolo.)

² Proverbs vii., 5 and 17.

³ I have myself learned more of the real meaning of Greek myths from Euripides than from any other Greek writer, except Pindar. But I do not at present know of any English rhythm interpreting him

CHAPTER VIII

THE REQUIEM.

1. As I re-read the description I gave, thirty years since, of St. Mark's Church ;—much more as I remember, forty years since, and before, the first happy hour spent in trying to paint a piece of it, with my six-o'clock breakfast on the little café table beside me on the pavement in the morning shadow, I am struck, almost into silence, by wonder at my own pert little Protestant mind, which never thought for a moment of asking what the Church had been built for!

Tacitly and complacently assuming that I had had the entire truth of God preached to me in Beresford Chapel in the Walworth Road,—recognizing no possible Christian use or propriety in any other sort of chapel elsewhere ; and perceiving, in this bright phenomenon before me, nothing of more noble function than might be in some new and radiant sea-shell, thrown up for me on the sand ;—nay, never once so much as thinking, of the fair shell itself, “Who built its domed whorls, then ?” or “What manner of creature lives in

rightly—these poor sapless measures must serve my turn—(Woodhull's : 1778.)

“The sacred tapestry

Then taking from the treasures of the God,
He cover'd o'er the whole, a wondrous sight
To all beholders : first he o'er the roof
Threw robes, which Hercules, the son of Jove,
To Phœbus at his temple brought, the spoils
Of vanquished Amazons ;
On which these pictures by the loom were wrought ;
Heaven in its vast circumference all the stars
Assembling ; there his courses too the Sun
Impetuous drove, till ceas'd his waning flame,
And with him drew in his resplendent train,
Vesper's clear light ; then clad in sable garb
Night hasten'd ; hastening stars accompanied
Their Goddess ; through mid-air the Pleiades,
And with his falchion arm'd, Orion mov'd.
But the sides he covered

the inside?" Much less ever asking, "Who is lying dead therein?"

2. A marvellous thing—the Protestant mind! Don't think I speak as a Roman Catholic, good reader: I am a mere wandering Arab, if that will less alarm you, seeking but my cup of cold water in the desert; and I speak only as an Arab, or an Indian,—with faint hope of ever seeing the ghost of Laughing Water. A marvellous thing, nevertheless, I repeat,—this Protestant mind! Down in Brixton churchyard, all the fine people lie inside railings, and their relations expect the passers-by to acknowledge reverently who's *there*:—nay, only last year, in my own Cathedral churchyard of Oxford, I saw the new grave of a young girl fenced about duly with carved stone, and overlaid with flowers; and thought no shame to kneel for a minute or two at the foot of it,—though there were several good Protestant persons standing by.

But the old leaven is yet so strong in me that I am very shy of being caught by any of my country people kneeling near St. Mark's grave.

"Because—you know—it's all nonsense: it isn't St. Mark's

With yet more tapestry, the Barbaric fleet
To that of Greece opposed, was there display'd;
Followed a monstrous brood, half horse, half man,
The Thracian monarch's furious steed subdu'd,
And lion of Nemæa."

" . . . Underneath those craggy rocks,
North of Minerva's citadel (the kings
Of Athens call them Macra), . . .
Thou cam'st, resplendent with thy golden hair,
As I the crocus gathered, in my robe
Each vivid flower assembling, to compose
Garlands of fragrance."

The composition of fragrant garlands out of crocuses being however Mr. Michael Woodhull's improvement on Euripides. Creusa's words are literally. "Thou camest, thy hair flashing with gold, as I let fall the crocus petals, gleaming gold back again, into my robe at my bosom." Into the folds of it, across her breast; as an English girl would have let them fall into her lap.

and never was,"—say my intellectual English knot of shocked friends.

I suppose one must allow much to modern English zeal for genuineness in all commercial articles. Be it so. Whether God ever gave the Venetians what they thought He had given, does not matter to us ; He gave them at least joy and peace in their imagined treasure, more than we have in our real ones.

And he gave them the good heart to build this chapel, over the cherished grave, and to write on the walls of it, St. Mark's gospel, for all eyes,—and, so far as their power went, for all time.

3. But it was long before I learned to read that ; and even when, with Lord Lindsay's first help, I had begun spelling it out,—the old Protestant palsy still froze my heart, though my eyes were unsealed ; and the preface to the Stones of Venice was spoiled, in the very centre of its otherwise good work by that blunder, which I've left standing in all its shame, and with its hat off—like Dr. Johnson repentant in Lichfield Market,—only putting the note to it " Fool that I was ! " (page 5).¹ I fancied actually that the main function of St. Mark's was no more than our St. George's at Windsor, to be the private chapel of the king and his knights ;—a blessed function that also, but how much lower than the other ?

4. " Chiesa Ducale." It never entered my heart once to think that there was a greater Duke than her Doge, for Venice ; and that she built, for her two Dukes, each their palace, side by side. The palace of the living, and of the,—Dead,—was he then—the other Duke ?

" VIVA SAN MARCO."

You wretched little cast-iron gaspipe of a cockney that you are, who insist that your soul's your own, (see " Punch " for 15th March, 1879, on the duties of Lent,) as if anybody else

¹ Scott himself (God knows I say it sorrowfully, and not to excuse my own error, but to prevent *his* from doing more mischief,) has made just the same mistake, but more grossly and fatally, in the character given to the Venetian Procurator in the " Talisman." His error is more shameful, because he has confused the institutions of Venice in the fifteenth century with those of the twelfth.

would ever care to have it ! is there yet life enough in the molecules, and plasm, and general mess of the making of you, to feel for an instant what that cry once meant, upon the lips of men ?

Viva, Italia ! you may still hear that cry sometimes, though she lies dead enough. Viva, Vittor—Pisani !—perhaps also that cry, yet again.

But the answer,—“Not Pisani, but St. Mark,” when will you hear *that* again, nowadays ? Yet when those bronze horses were won by the Bosphorus, it was St. Mark's standard, not Henry Dandolo's, that was first planted on the tower of Byzantium,—and men believed—by his own hand. While yet his body lay here at rest : and this, its requiem on the golden scroll, was then already written over it—in Hebrew, and Greek, and Latin.

In Hebrew, by the words of the prophets of Israel.

In Greek, by every effort of the building laborer's hand, and vision to his eyes.

In Latin, with the rhythmic verse which Virgil had taught,—calm as the flowing of Mincio.

But if you will read it, you must understand now, once for all, the method of utterance in Greek art,—here, and in Greece, and in Ionia, and the isles, from its first days to this very hour.

5. I gave you the bas-relief of the twelve sheep and little caprioling lamb for a general type of all Byzantine art, to fix in your mind at once, respecting it, that its intense first character is symbolism. The thing represented means more than itself,—is a sign, or letter, more than an image.

And this is true, not of Byzantine art only, but of all Greek art, *pur sang*. Let us leave, to-day, the narrow and degrading word “Byzantine.” There is but one Greek school, from Homer's day down to the Doge Selvo's ; and these St. Mark's mosaics are as truly wrought in the power of Daedalus, with the Greek constructive instinct, and in the power of Athena, with the Greek religious soul, as ever chest of Cypselus or shaft of Erechtheum. And therefore, whatever is represented here, be it flower or rock, animal or man, means more than it is in itself. Not sheep, these twelve innocent woolly things,

—but the twelve voices of the gospel of heaven ;—not palm-trees, these shafts of shooting stem and beaded fruit,—but the living grace of God in the heart, springing up in joy at Christ's coming ;—not a king, merely, this crowned creature in his sworded state,—but the justice of God in His eternal Law ;—not a queen, nor a maid only, this Madonna in her purple shade,—but the love of God poured forth, in the wonderfulness that passes the love of woman. *She* may forget—yet will I not forget thee.

6. And in this function of his art, remember, it does not matter to the Greek how far his image be *perfect* or not. That it should be *understood* is enough,—if it can be beautiful also, well ; but its function is not beauty, but instruction. You cannot have purer examples of Greek art than the drawings on any good vase of the Marathonian time. Black figures on a red ground,—a few white scratches through them, marking the joints of their armor or the folds of their robes,—white circles for eyes,—pointed pyramids for beards,—you don't suppose that in these the Greek workman thought he had given the likeness of gods ? Yet here, to his imagination, were Athena, Poseidon, and Herakles,—and all the powers that guarded his land, and cleansed his soul, and led him in the way everlasting.

7. And the wider your knowledge extends over the distant days and homes of sacred art, the more constantly and clearly you will trace the rise of its symbolic function, from the rudest fringe of racing deer, or couchant leopards, scratched on some ill-kneaded piece of clay, when men had yet scarcely left their own cave-couchant life,—up to the throne of Cimabue's Madonna. All forms, and ornaments, and images, have a moral meaning as a natural one. Yet out of all, a restricted number, chosen for an alphabet, are recognized always as given letters, of which the familiar scripture is adopted by generation after generation.

8. You had best begin reading the scripture of St. Mark's on the low cupolas of the baptistery,—entering, as I asked you many a day since, to enter, under the tomb of the Doge Andrea Dandolo.

You see, the little chamber consists essentially of two parts, each with its low cupola : one containing the Font, the other the Altar.

The one is significant of Baptism with water unto repentance. The other of Resurrection to newness of life.

Burial, in baptism with water, of the lusts of the flesh. Resurrection, in baptism by the spirit—here, and now, to the beginning of life eternal.

Both the cupolas have Christ for their central figure : surrounded, in that over the font, by the Apostles baptizing with water ; in that over the altar, surrounded by the Powers of Heaven, baptizing with the Holy Ghost and with fire. Each of the Apostles, over the font, is seen baptizing in the country to which he is sent.

Their legends, written above them, begin over the door of entrance into the church, with St. John the Evangelist, and end with St. Mark—the order of all being as follows :—

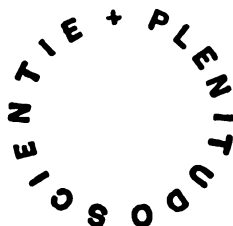
St. John the Evangelist baptizes in	Ephesus.
St. James	Judæa.
St. Philip	Phrygia.
St. Matthew	Ethiopia.
St. Simon	Egypt.
St. Thomas	India.
St. Andrew	Achaia.
St. Peter	Rome.
St. Bartholomew (legend indecipherable).	
St. Thaddeus	Mesopotamia.
St. Matthias	Palestine.
St. Mark	Alexandria.

Over the door is Herod's feast. Herodias' daughter dances with St. John Baptist's head in the charger, on her head,—simply the translation of any Greek maid on a Greek vase, bearing a pitcher of water on her head.

I am not sure, but I believe the picture is meant to represent the two separate times of Herod's dealing with St. John ; and that the figure at the end of the table is in the former time, St. John saying to him, " It is not lawful for thee to have her."

9. Pass on now into the farther chapel under the darker dome.

Darker, and very dark ;—to my old eyes, scarcely decipherable ;—to yours, if young and bright, it should be beautiful, for it is indeed the origin of all those golden-domed backgrounds of Bellini, and Cima, and Carpaccio ; itself a Greek vase, but with new Gods. That ten-winged cherub in the recess of it, behind the altar, has written on the circle on its breast, “Fulness of Wisdom.” It is the type of the Breath of



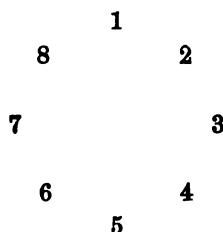
the Spirit. But it was once a Greek Harpy, and its wasted limbs remain, scarcely yet clothed with flesh from the claws of birds that they were.

At the sides of it are the two powers of the Seraphim and Thrones : the Seraphim with sword ; the Thrones (TRONIS), with *Fleur-de-lys* sceptre,—lovely.

Opposite, on the arch by which you entered are The Virtues, (VIRTUTES).

A dead body lies under a rock, out of which spring two torrents—one of water, one of fire. The Angel of the Virtues calls on the dead to rise.

Then the circle is thus completed :



1, being the Wisdom angel ; 8, the Seraphim ; 2, the Thrones ; and 5, the Virtues. 3. Dominations. 4. Angels. 6. Potentates. 7. Princes : the last with helm and sword.

Above, Christ Himself ascends, borne in a whirlwind of angels ; and, as the vaults of Bellini and Carpaccio are only the amplification of the Harpy-Vault, so the Paradise of Tintoret is only the final fulfilment of the thought in this narrow cupola.

10. At your left hand, as you look towards the altar, is the most beautiful symbolic design of the Baptist's death that I know in Italy. Herodias is enthroned, not merely as queen at Herod's table, but high and alone, the type of the Power of evil in pride of womanhood, through the past and future world, until Time shall be no longer.

On her right hand is St. John's execution ; on her left, the Christian disciples, marked by their black crosses, bear his body to the tomb.

It is a four-square canopy, round arched ; of the exact type of that in the museum at Perugia, given to the ninth century ; but that over Herodias is round-trefoiled, and there is no question but that these mosaics are not earlier than the thirteenth century.

And yet they are still absolutely Greek in all modes of thought, and forms of tradition. The Fountains of fire and water are merely forms of the Chimera and the Peirene ; and the maid dancing, though a princess of the thirteenth century in sleeves of ermine, is yet the phantom of some sweet water-carrier from an Arcadian spring.

11. These mosaics are the only ones in the interior of the church which belong to the time (1204) when its façade was completed by the placing of the Greek horses over its central arch, and illumined by the lovely series of mosaics still represented in Gentile Bellini's pictures, of which only one now remains. That *one*, left nearly intact—as Fate has willed—represents the church itself so completed ; and the bearing of the body of St. Mark into its gates, with all the great kings and queens who have visited his shrine, standing to look on ; not concerned, mind you, as present at any actual time, but as always looking on in their hearts.

12. I say it is left *nearly* intact. The three figures on the extreme right are restorations ; and if the reader will carefully study the difference between these and the rest ; and note how all the faults of the old work are caricatured, and every one of its beauties lost—so that the faces which in the older figures are grave or sweet, are in these three new ones as of staring dolls,—he will know, once for all, what kind of thanks he owes to the tribe of Restorers—here and elsewhere.

Please note, farther, that at this time the church had round arches in the second story, (of which the shells exist yet,) but no pinnacles or marble fringes. All that terminal filigree is of a far later age. I take the façade as you see it stood—just after 1204—thus perfected. And I will tell you, so far as I know, the meaning of it, and of what it led to, piece by piece.

13. I begin with the horses,—those I saw in my dream in 1871,—“putting on their harness.” See “*Ariadne Florentina*,” p. 203.

These are the sign to Europe of the destruction of the Greek Empire by the Latin. They are chariot horses—the horses of the Greek quadriga,—and they were the trophies of Henry Dandolo. That is all you need know of them just now ; more, I hope, hereafter ; but you must learn the meaning of a Greek quadriga first. They stand on the great outer archivolt of the façade : its ornaments, to the front, are of leafage closing out of spirals into balls interposed between the figures of eight Prophets (or Patriarchs?)—Christ in their midst on the keystone. No one would believe at first it was thirteenth-century work, so delicate and rich as it looks ; nor is there anything else like it that I know, in Europe, of the date : but pure thirteenth-century work it is, of rarest chiselling. I have cast two of its balls with their surrounding leafage, for St. George's Museum ; the most instructive pieces of sculpture of all I can ever show there.

14. Nor can you at all know how good it is, unless you will learn to draw : but some things concerning it may be seen, by attentive eyes, which are worth the dwelling upon.

You see, in the first place, that the outer foliage is all of one kind—pure Greek Acanthus,—not in the least trans-

forming itself into ivy, or kale, or rose : trusting wholly for its beauty to the varied play of its own narrow and pointed lobes.

Narrow and pointed—but not jagged ; for the jagged form of Acanthus, look at the two Jean d'Acre columns, and return to this—you will then feel why I call it *pure* ; it is as nearly as possible the acanthus of early Corinth, only more flexible, and with more incipient blending of the character of the vine which is used for the central bosses. You see that each leaf of these last touches with its point a stellar knot of inwoven braid ; (compare the ornament round the low archivolt of the porch on your right below), the outer acanthus folding all in spiral whorls.

15. Now all thirteenth-century ornament of every nation runs much into spirals, and Irish and Scandinavian earlier decoration into little else. But these spirals are different from theirs. The Northern spiral is always elastic—like that of a watch-spring. The Greek spiral, drifted like that of a whirlpool, or whirlwind. It is always an eddy or vortex—not a living rod, like the point of a young fern.

At least, not living its own life—but under another life. It is under the power of the Queen of the Air ; the power also that is over the Sea, and over the human mind. The first leaves I ever drew from St. Mark's were those drifted under the breathing of it ;¹ these on its uppermost cornice, far lovelier, are the final perfection of the Ionic spiral, and of the thought in the temple of the Winds.

But perfected under a new influence. I said there was nothing like them (that I knew) in European architecture. But there is, in Eastern. They are only the amplification of the cornice over the arches of the Holy Sepulchre at Jerusalem.

16. I have been speaking hitherto of the front of the arch only. Underneath it, the sculpture is equally rich, and much more animated. It represents,—What think you, and what would you have, good reader, if you were yourself designing the central archivolt of your native city, to companion, and even partly to sustain, the stones on which those eight Patriarchs were carved—and Christ ?

¹ See the large plate of two capitals in early folio illustrations.

The great men of your city, I suppose,—or the good women of it? or the squires round about it? with the Master of the hounds in the middle? or the Mayor and Corporation? Well. That last guess comes near the Venetian mind, only it is not my Lord Mayor, in his robes of state, nor the Corporation at their city feast; but the mere Craftsmen of Venice—the Trades, that is to say, depending on handicraft, beginning with the shipwrights, and going on to the givers of wine and bread—ending with the carpenter, the smith, and the fisherman.

Beginning, I say, if read from left to right, (north to south,) with the shipwrights; but under them is a sitting figure, though sitting, yet supported by crutches. I cannot read this symbol: one may fancy many meanings in it,—but I do not trust fancy in such matters. Unless I know what a symbol means, I do not tell you my own thoughts of it.

17. If, however, we read from right to left, Orientalwise, the order would be more intelligible. It is then thus:

1. Fishing.
2. Forging.
3. Sawing. Rough carpentry?
4. Cleaving wood with axe. Wheelwright?
5. Cask and tub making.
6. Barber-surgery.
7. Weaving.
- Keystone—Christ *the Lamb*; i. e., in humiliation.
8. Masonry.
9. Pottery.
10. The Butcher.
11. The Baker.
12. The Vintner.
13. The Shipwright. And
14. The rest of old age?

18. But it is not here the place to describe these carvings to you,—there are none others like them in Venice except the bases of the piazzetta shafts; and there is little work like them

elsewhere, pure realistic sculpture of the twelfth and thirteenth centuries ; I may have much to say of them in their day—not now.

Under these labourers you may read, in large letters, a piece of history from the Vienna Morning Post—or whatever the paper was—of the year 1815, with which we are not concerned, nor need anybody else be so, to the end of time.

Not with that ; nor with the mosaic of the vault beneath—flaunting glare of Venetian art in its ruin. No vestige of old work remains till we come to those steps of stone ascending on each side over the inner archivolt ; a strange method of enclosing its curve ; but done with special purpose. If you look in the Bellini picture, you will see that these steps formed the rocky midst of a mountain which rose over them for the ground, in the old mosaic ; the Mount of the Beatitudes. And on the vault above, stood Christ blessing for ever—not as standing on the Mount, but supported above it by Angels.

19. And on the archivolt itself were carved the Virtues—with, it is said, the Beatitudes ; but I am not sure yet of anything in this archivolt, except that it is entirely splendid twelfth-century sculpture. I had the separate figures cast for my English museum, and put off the examination of them when I was overworked. The Fortitude, Justice, Faith, and Temperance are clear enough on the right—and the keystone figure is Constancy, but I am sure of nothing else yet : the less that interpretation partly depended on the scrolls, of which the letters were gilded, not carved :—the figures also gilded, in Bellini's time.

Then the innermost archivolt of all is of mere twelfth century grotesque, unworthy of its place. But there were so many entrances to the atrium that the builders did not care to trust special teaching to any one, even the central, except as a part of the façade. The atrium, or outer cloister itself, was the real porch of the temple. And *that* they covered with as close scripture as they could—the whole Creation and Book of Genesis pictured on it.

20. These are the mosaics usually attributed to the Doge

Selvo : I cannot myself date any mosaics securely with precision, never having studied the technical structure of them ; and these also are different from the others of St. Mark's in being more Norman than Byzantine in manner ; and in an ugly admittance and treatment of nude form, which I find only elsewhere in manuscripts of the tenth and eleventh centuries of the school of Monte Cassino and South Italy. On the other hand, they possess some qualities of thought and invention almost in a sublime degree. But I believe Selvo had better work done under him than these. Better work at all events, you shall now see—if you will. You must get hold of the man who keeps sweeping the dust about, in St. Mark's ; very thankful he will be, for a lira, to take you up to the gallery on the right-hand side, (south, of St. Mark's interior ;) from which gallery, where it turns into the south transept, you may see, as well as it is possible to see, the mosaic of the central dome.

21. Christ enthroned on a rainbow, in a sphere supported by four flying angels underneath, forming white pillars of caryatid mosaic. Between the windows, the twelve apostles, and the Madonna,—alas, the head of this principal figure frightfully “restored,” and I think the greater part of the central subject. Round the circle enclosing Christ is written, “Ye men of Galilee, why stand ye at gaze ? This Son of God, Jesus, so taken from you, departs that He may be the arbiter of the earth : in charge of judgment He comes, *and to give the laws that ought to be.*”

22. Such, you see, the central thought of Venetian worship. Not that we shall leave the world, but that our Master will come to it : and such the central hope of Venetian worship, that He shall come to *judge* the world indeed ; not in a last and destroying judgment, but in an enduring and saving judgment, in truth and righteousness and peace. Catholic theology of the purest, lasting at all events down to the thirteenth century ; or as long as the Byzantines had influence. For these are typical Byzantine conceptions ; how far taken up and repeated by Italian workers, one cannot say ; but in their gravity of purpose, meagre thinness of form, and rigid

drapery lines, to be remembered by you with distinctness as expressing the first school of design in Venice, comparable in an instant with her last school of design, by merely glancing to the end of the north transept, where that rich piece of foliage, full of patriarchs, was designed by Paul Veronese. And what a divine picture it might have been, if he had only minded his own business, and let the mosaic workers mind theirs!—even now it is the only beautiful one of the late mosaics, and shows a new phase of the genius of Veronese. All I want you to feel, however, is the difference of temper from the time when people liked the white pillar-like figures of the dome, to that when they liked the dark exuberance of those in the transept.

23. But from this coign of vantage you may see much more. Just opposite you, and above, in the arch crossing the transept between its cupola and the central dome, are mosaics of Christ's Temptation, and of his entrance to Jerusalem. The upper one, of the Temptation, is entirely characteristic of the Byzantine mythic manner of teaching. On the left, Christ sits in the rocky cave which has sheltered Him for the forty days of fasting: out of the rock above issues a spring—meaning that He drank of the waters that spring up to everlasting life, of which whoso drinks shall never thirst; and in His hand is a book—the living Word of God, which is His bread. The Devil holds up the stones in his lap.

Next the temptation on the pinnacle of the Temple, symbolic again, wholly, as you see,—in very deed quite impossible: so also that on the mountain, where the treasures of the world are, I think, represented by the glittering fragments on the mountain top. Finally, the falling Devil, cast down head-foremost in the air, and approaching angels in ministering troops, complete the story.

24. And on the whole, these pictures are entirely representative to you of the food which the Venetian mind had in art, down to the day of the Doge Selvo. Those were the kind of images and shadows they lived on: you may think of them what you please, but the historic fact is, beyond all possible debate, that these thin dry bones of art were nourishing meat

to the Venetian race : that they grew and throve on that diet, every day spiritually fatter for it, and more comfortably round in human soul :—no illustrated papers to be had, no Academy Exhibition to be seen. If their eyes were to be entertained at all, such must be their lugubrious delectation ; pleasure difficult enough to imagine, but real and pure, I doubt not ; even passionate. In as quite singularly incomprehensible fidelity of sentiment, my cousin's least baby has fallen in love with a wooden spoon ; Paul not more devoted to Virginia. The two are inseparable all about the house, vainly the unimaginative bystanders endeavouring to perceive, for their part, any amiableness in the spoon. But baby thrives in his pacific attachment,—nay, is under the most perfect moral control, pliant as a reed, under the slightest threat of being parted from his spoon. And I am assured that the crescent Venetian imagination did indeed find pleasantness in these figures ; more especially,—which is notable—in the extreme emaciation of them,—a type of beauty kept in their hearts down to the Vivarini days ; afterwards rapidly changing to a very opposite ideal indeed.

25. Nor even in its most ascetic power, disturbing these conceptions of what was fitting and fair in their own persons, or as a nation of fishermen. They have left us, happily, a picture of themselves, at their greatest time—unnoticed, so far as I can read, by any of their historians, but left for poor little me to discover—and that by chance—like the inscription on St. James's of the Rialto.

But before going on to see this, look behind you, where you stand, at the mosaic on the west wall of the south transept.

It is not Byzantine, but rude thirteenth-century, and fortunately left, being the representation of an event of some import to Venice, the recovery of the lost body of St. Mark.

You may find the story told, with proudly polished, or loudly impudent, incredulity, in any modern guide-book. I will not pause to speak of it here, nor dwell, yet, on this mosaic, which is clearly later than the story it tells by two hundred years. We will go on to the picture which shows us things as they *were*, in its time.

26. You must go round the transept gallery, and get the door opened into the compartment of the eastern aisle, in which is the organ. And going to the other side of the square stone gallery, and looking back from behind the organ, you will see opposite, on the vault, a mosaic of upright figures in dresses of blue, green, purple, and white, variously embroidered with gold.

These represent, as you are told by the inscription above them—the Priests, the Clergy, the Doge, and the people of Venice; and are an abstract, at least, or epitome of those personages, as they were, and felt themselves to be, in those days.

I believe, early twelfth-century—late eleventh it might be—later twelfth it may be,—it does not matter: these were the people of Venice in the central time of her unwearied life, her unsacrificed honour, her unabated power, and sacred faith. Her Doge wears, not the contracted shell-like cap, but the imperial crown. Her priests and clergy are alike mitred—not with the cloven, but simple, cap, like the conical helmet of a knight. Her people are also her soldiers, and their Captain bears his sword, sheathed in black.

So far as features could be rendered in the rude time, the faces are *all* noble—(one horribly restored figure on the right shows what ignobleness, on this large scale, modern brutality and ignorance can reach); for the most part, dark-eyed, but the Doge brown-eyed and fair-haired, the long tresses falling on his shoulders, and his beard braided like that of an Etruscan king.

27. And this is the writing over them.

PONTIFICES. CLERUS. POPULUS. DUX MENTE SERENUS.¹

The Priests. the Clergy. the People. the Duke, serene of mind.

Most Serene Highnesses of all the after Time and World,—

¹ The continuing couplet of monkish Latin,

“Laudibus atque choris

Excipiunt dulce canoris,”

may perhaps have been made worse or less efficient Latin by some mistake in restoration.

how many of you knew, or know, what this Venice, first to give the title, meant by her Duke's Serenity! and why she trusted it?

The most precious "historical picture" this, to my mind, of any in worldly gallery, or unworldly cloister, east or west; but for the present, all I care for you to learn of it, is that these were the kind of priests, and people, and kings, who wrote this Requiem of St. Mark, of which, now, we will read what more we may.

28. If you go up in front of the organ, you may see, better than from below, the mosaics of the eastern dome.

This part of the church must necessarily have been first completed, because it is over the altar and shrine. In it, the teaching of the Mosaic legend begins, and in a sort ends;—"Christ the King," foretold of Prophets—declared of Evangelists—born of a Virgin in due time!

But to understand the course of legend, you must know what the Greek teachers meant by an Evangelion, as distinct from a Prophecy. Prophecy is here thought of in its narrower sense as the foretelling of a good that is to be.

But an Evangelion is the voice of the Messenger, saying, it is *here*.

And the four mystic Evangelists, under the figures of living creatures, are not types merely of the men that are to bring the Gospel message, but of the power of that message in all Creation—so far as it was, and is, spoken in all living things, and as the Word of God, which is Christ, was present, and not merely prophesied, in the Creatures of His hand.

29. You will find in your Murray, and other illumined writings of the nineteenth century, various explanations given of the meaning of the Lion of St. Mark—derived, they occasionally mention (nearly as if it had been derived by accident!), from the description of Ezekiel.¹ Which, perhaps, you may have read once on a time, though even that is doubtful in these blessed days of scientific education;—but, boy or girl, man or woman, of you, not one in a thousand, if one, has

¹ Or, with still more enlightened Scripture research, from "one of the visions of Daniel"! (Sketches, etc., p. 18.)

ever, I am well assured, asked what was the *use* of Ezekiel's Vision, either to Ezekiel, or to anybody else ; any more than I used to think, myself, what St. Mark's was built for.

In case you have not a Bible with you, I must be tedious enough to reprint the essential verses here.

30. "As I was among the Captives by the River of Chebar, the Heavens were opened, and I saw visions of God."

(Fugitive at least,—and all *but* captive,—by the River of the deep stream,—the Venetians perhaps cared yet to hear what he saw.)

"In the fifth year of King Jehoiachin's captivity, the word of the Lord came *expressly* unto Ezekiel the Priest."

(We also—we Venetians—have our Pontifices ; we also our King. May we not hear ?)

"And I looked, and, behold, a whirlwind came out of the north, and a fire infolding itself. Also in the midst thereof was ' the likeness of Four living Creatures.

"And this was the aspect of them ; the Likeness of a Man was upon them.

"And every one had four faces, and every one four wings. And they had the hands of a Man under their wings. And their wings were stretched upward, two wings of every one were joined one to another, and two covered their bodies. And when they went, I heard the noise of their wings, like the noise of great waters, as the voice of the Almighty, the voice of speech, the noise of an Host."

(To us in Venice, is not the noise of the great waters known—and the noise of an Host ? May we hear also the voice of the Almighty ?)

"And they went every one straight forward. Whither the Spirit was to go, they went. And this was the likeness of their faces : they four had the face of a Man " (to the front), "and the face of a Lion on the right side, and the face of an Ox on the left side, and " (looking back) "the face of an Eagle."

And not of an Ape, then, my beautifully-browed cockney friend ?—the unscientific Prophet ! The face of Man ; and of

¹ What alterations I make are from the Septuagint.

the wild beasts of the earth, and of the tame, and of the birds of the air. This was the Vision of the Glory of the Lord.

31. "And as I beheld the living creatures, behold, *one* wheel upon the earth, by the living creatures, with *his* four faces, . . . and their aspect, and their work, was as a wheel in the midst of a wheel."

Crossed, that is, the meridians of the four quarters of the earth. (See Holbein's drawing of it in his Old Testament series.)

"And the likeness of the Firmament upon the heads of the living creatures was as the colour of the terrible crystal.

"And there was a voice from the Firmament that was over their heads, when they stood, *and had let down* their wings.

"And above the Firmament that was over their heads was the likeness of a Throne; and upon the likeness of the Throne was the likeness of the Aspect of a Man above, upon it.

"And from His loins round about I saw it as it were the appearance of fire; and it had brightness round about, as the bow that is in the cloud in the day of rain. This was the appearance of the likeness of the Glory of the Lord. And when I saw it, I fell upon my face."

32. Can any of us do the like—or is it worth while?—with only apes' faces to fall upon, and the forehead that refuses to be ashamed? Or is there, nowadays, no more anything for *us* to be afraid of, or to be thankful for, in all the wheels, and flame, and light, of earth and heaven?

This that follows, after the long rebuke, is their Evangelion. This the sum of the voice that speaks in them, (chap. xi. 16).

"Therefore say, thus saith the Lord. Though I have cast them far off among the heathen, yet will I be to them as a little sanctuary in the places whither they shall come.

"And I will give them one heart; and I will put a new spirit within them; and I will take the stony heart out of their flesh, and will give them a heart of flesh. That they may walk in my statutes, and keep mine ordinances and do them, and they shall be my people, and I will be their God.

"Then did the Cherubims lift up their wings, and the wheels beside them, and the glory of the God of Israel was over them above."

33. That is the story of the Altar-Vault of St. Mark's, of which though much was gone, yet, when I was last in Venice, much was left, wholly lovely and mighty. The principal figure of the Throned Christ was indeed forever destroyed by the restorer; but the surrounding Prophets, and the Virgin in prayer, at least retained so much of their ancient colour and expression as to be entirely noble,—if only one had nobility enough in one's own thoughts to forgive the failure of any other human soul to speak clearly what it had felt of the most divine.

My notes have got confused and many lost; and now I have no time to mend the thread of them: I am not sure even if I have the list of the Prophets complete; but these following at least you will find, and (perhaps with others between) in this order—chosen, each, for his message concerning Christ, which is written on the scroll he bears.

34.

1. On the Madonna's left hand, Isaiah. "Behold, a virgin shall conceive." (Written as far as "Immanuel.")
2. Jeremiah. "Hic est in quo,—Deus Noster."
3. Daniel. "Cum venerit" as far as to "cessabit unctio."
4. Obadiah. "Ascendit sanctus in Monte Syon."
5. Habakkuk. "God shall come from the South, and the Holy One from Mount Paran."
6. Hosea. (Undeciphered.)
7. Jonah. (Undeciphered.)
8. Zephaniah. "Seek ye the Lord, all in the gentle time" (in mansueti tempore).
9. Haggai. "Behold, the desired of all nations shall come."
10. Zachariah. "Behold a man whose name is the Branch." (*Oriens.*)

11. Malachi. "Behold, I send my messenger," etc. (angelum meum).
12. Solomon. "Who is this that ascends as the morning?"
13. David. "Of the fruit of thy body will I set upon thy throne."

35. The decorative power of the colour in these figures, chiefly blue, purple, and white, on gold, is entirely admirable, —more especially the dark purple of the Virgin's robe, with lines of gold for its folds; and the figures of David and Solomon, both in Persian tiaras, almost Arab, with falling lappets to the shoulder, for shade; David holding a book with Hebrew letters on it and a cross, (a pretty sign for the Psalms;) and Solomon with rich orbs of lace like involved ornament on his dark robe, cusped in the short hem of it, over gold underneath. And note in all these mosaics that Byzantine "purple,"—the colour at once meaning Kinghood and its Sorrow,—is the same as ours—not scarlet, but amethyst, and that deep.

36. Then in the spandrils below, come the figures of the four beasts, with this inscription round, for all of them.

"QUAEQUE SUB OBSCURIS
DE CRISTO DICTA FIGURIS
HIS APERIRE DATUR
ET IN HIS, DEUS IPSE NOTATUR."

"Whatever things under obscure figures have been said of Christ, it is given to *these*" (creatures) "to open; and in these, Christ himself is seen."

A grave saying. Not in the least true of mere Matthew, Mark, Luke, and John. Christ was never seen *in* them, though told of by them. But, as the Word by which all things were made, He is seen in all things made, and in the Poiesis of them: and therefore, when the vision of Ezekiel is repeated to St. John, changed only in that the four creatures are to him more distinct—each with its single aspect, and not each fourfold,—they are full of eyes within, and rest not day

nor night,—saying, Holy, Holy, Holy, Lord God Almighty, which art, and wast, and art to come.”

37. We repeat the words habitually, in our own most solemn religious service ; but we repeat without noticing out of whose mouths they come.

“Therefore,” (we say, in much self-satisfaction,) “with Angels and Archangels, and with all the Company of heaven,” (meaning each of us, I suppose, the select Company we expect to get into there,) “we laud and magnify,” etc. But it ought to make a difference in our estimate of ourselves, and of our power to say, with our hearts, that God is Holy, if we remember that we join in saying so, not, for the present, with the Angels,—but with the Beasts.

38. Yet not with every manner of Beast ; for afterwards, when all the Creatures in Heaven and Earth, and the Sea, join in the giving of praise, it is only these four who can say “Amen.”

The Ox that treadeth out the corn ; and the Lion that shall shall eat straw like the Ox, and lie down with the lamb ; and the Eagle that fluttereth over her young ; and the human creature that loves its mate, and its children. In these four is all the power and all the charity of earthly life ; and in such power and charity “Deus ipse notatur.”

39. Notable, in that manner, He was, at least, to the men who built this shrine where once was St. Theodore’s ;—not betraying nor forgetting their first master, but placing his statue, with St. Mark’s Lion, as equal powers upon their pillars of justice ;—St. Theodore, as you have before heard, being the human spirit in true conquest over the inhuman, because in true sympathy with it—not as St. George in contest with, but being strengthened and pedestalled by, the “Dragons and all Deeps.”

40. But the issue of all these lessons we cannot yet measure ; it is only now that we are beginning to be able to read them, in the myths of the past, and natural history of the present world. The animal gods of Egypt and Assyria, the animal cry that there is *no* God, of the passing hour, are, both of them, part of the rudiments of the religion yet to be re-

vealed, in the rule of the Holy Spirit over the venomous dust, when the sucking child shall play by the hole of the asp, and the weaned child lay his hand on the cockatrice den.

41. And now, if you have enough seen, and understood, this eastern dome and its lesson, go down into the church under the central one, and consider the story of that.

Under *its* angles are the four Evangelists themselves, drawn as men, and each with his name. And over *them* the inscription is widely different.¹

"SIC ACTUS CHRISTI
DESCRIBUNT QUATUOR ISTI
QUOD NEQUE NATURA
LITER NENT, NEC UTRINQUE FIGURA."

"Thus do these four describe the Acts of Christ. And weave his story, neither by natural knowledge, nor, contrariwise, by any figure."

Compare now the two inscriptions. In the living creatures, Christ himself is seen by nature and by figure. But these four tell us his Acts, "Not by nature—not by figure." How then?

42. You have had various "lives of Christ," German and other, lately provided among your other severely historical studies. Some, critical; and some, sentimental. But there is only one light by which you can read the life of Christ,—the light of the life you now lead in the flesh; and that not the natural, but the won life. "Nevertheless, I live; yet not I, but Christ liveth in me."

Therefore, round the vault, as the pillars of it, are the Christian virtues; somewhat more in number, and other in nature, than the swindling-born and business-bred virtues which most Christians nowadays are content in acquiring. But these old Venetian virtues are compliant also, in a way

¹ I give, and construe, this legend as now written, but the five letters "liter" are recently restored, and I suspect them to have been originally either three or six, "cer" or "discer." In all the monkish rhymes I have yet read, I don't remember any so awkward a division as this of natura-liter.

They are for sea-life, and there is one for every wind that blows.

43. If you stand in mid-nave, looking to the altar, the first narrow window of the cupola—(I call it first for reasons presently given) faces you, in the due east. Call the one next it, on your right, the second window ; it bears east-south-east. The third, south-east ; the fourth, south-south-east ; the fifth, south ; the ninth, west ; the thirteenth, north ; and the sixteenth, east-north-east.

The Venetian Virtues stand, one between each window. On the sides of the east window stand Fortitude and Temperance ; Temperance the first, Fortitude the last : “ he that endureth to the end, the same shall be saved.”

Then their order is as follows : Temperance between the first and second windows,—(quenching fire with water) ;—between the second and third, Prudence ; and then, in sequence,

- III. Humility.
- IV. Kindness, (*Benignitas*).
- V. Compassion.
- VI. Abstinence.
- VII. Mercy.
- VIII. Long-suffering.
- IX. Chastity.
- X. Modesty.
- XI. Constancy.
- XII. Charity.
- XIII. Hope.
- XIV. Faith.
- XV. Justice.
- XVI. Fortitude.

44. I meant to have read all their legends, but “ could do it any time,” and of course never did !—but these following are the most important. Charity is put twelfth at the last attained of the virtues belonging to human life only : but she is called the “ Mother of the Virtues ”—meaning, of them all, when they become divine ; and chiefly of the four last, which

relate to the other world. Then Long-suffering, (*Patientia*), has for her legend, "Blessed are the Peacemakers"; Chastity, "Blessed are the Pure in Heart"; Modesty, "Blessed are ye when men hate you"; while Constancy (consistency) has the two heads, balanced, one in each hand, which are given to the keystone of the entrance arch: meaning, I believe, the equal balance of a man's being, by which it not only stands, but stands as an arch, with the double strength of the two sides of his intellect and soul. "*Qui sibi constat.*" Then note that "*Modestia*" is here not merely shamefacedness, though it includes whatever is good in that; but it is contentment in being thought little of, or hated, when one thinks one ought to be made much of—a very difficult virtue to acquire indeed, as I know some people who know.

45. Then the order of the circle becomes entirely clear. All strength of character begins in temperance, prudence, and lowliness of thought. Without these, nothing is possible, of noble humanity: on these follow—kindness, (simple, as opposed to malice), and compassion, (sympathy, a much rarer quality than mere kindness); then, *self-restriction*, a quite different and higher condition than temperance,—the first being not painful when rightly practised, but the latter always so;—("I held my peace, even from good"—"*quanto quisque sibi plura negaverit, ab Dis plura feret*"). Then come pity and long-suffering, which have to deal with the sin, and not merely with the sorrow, of those around us. Then the three Trial virtues, through which one has to struggle forward up to the power of Love, the twelfth.

All these relate only to the duties and relations of the life that is now.

But Love is stronger than Death; and through her, we have, first, Hope of life to come; then, surety of it; living by this surety, (the Just shall live by faith,) Righteousness, and Strength to the end. Who bears on her scroll, "The Lord shall break the teeth of the Lions."

46. An undeveloped and simial system of human life—you think it—cockney friend!

Such as it was, the Venetians made shift to brave the war

of this world with it, as well as ever you are like to do ; and they had, besides, the joy of looking to the peace of another. For, you see, above these narrow windows, stand the Apostles, and the two angels that stood by them on the Mount of the Ascension ; and between these the Virgin ; and with her, and with the twelve, you are to hear the angel's word, " Why stand ye at gaze ? as He departs, so shall He come, to give the Laws that ought to be."

DEBITA JURA,

a form of "debit" little referred to in modern ledgers, but by the Venetian acknowledged for all devoirs of commerce and of war ; writing, by his church, of the Rialto's business, (the first words, these, mind you, that Venice ever speaks aloud,) "Around this Temple, let the Merchant's law be just, his weights true, and his covenants faithful." And writing thus, in lovelier letters, above the place of St. Mark's Rest,—

" Brave be the living, who live unto the Lord ;
For Blessed are the dead, that die in Him."

NOTE.—The mosaics described in this number of St. Mark's Rest being now liable at any moment to destruction—from causes already enough specified, I have undertaken, at the instance of Mr. Edward Burne Jones, and with promise of that artist's helpful superintendence, at once to obtain some permanent record of them, the best that may be at present possible: and to that end I have already dispatched to Venice an accomplished young draughtsman, who is content to devote himself, as old painters did, to the work before him for the sake of that, and his own honour, at journeyman's wages. The three of us, Mr. Burne Jones, and he, and I, are alike minded to set our hands and souls hard at this thing: but we can't, unless the public will a little help us. I have given away already all I have to spare, and can't carry on this work at my own cost ; and if Mr. Burne Jones gives his time and care gratis, and without stint, as I know he will, it is all he should be asked for. Therefore, the public must give me enough to maintain my draughtsman at his task: what mode of publication for the drawings may be then possible, is for after-consideration. I ask for subscriptions at present to obtain the copies only. The reader is requested to refer also to the final note appended to the new edition of the "Stones of Venice," and to send what subscription he may please to my publisher, Mr. G. Allen, Sunnyside, Orpington, Kent.

FIRST SUPPLEMENT.

THE SHRINE OF THE SLAVES.

BEING A GUIDE TO THE PRINCIPAL PICTURES BY

VICTOR CARPACCIO

IN VENICE.

P R E F A C E .

THE following (too imperfect) account of the pictures by Carpaccio in the chapel of San Giorgio de' Schiavoni, is properly a supplement to the part of "St. Mark's Rest" in which I propose to examine the religious mind of Venice in the fifteenth century ; but I publish these notes prematurely that they may the sooner become helpful, according to their power, to the English traveller.

The second supplement, which is already in the press, will contain the analysis by my fellow-worker, Mr. James Reddie Anderson, of the mythological purport of the pictures here described. I separate Mr. Anderson's work thus distinctly from my own, that he may have the entire credit of it ; but the reader will soon perceive that it is altogether necessary, both for the completion and the proof of my tentative statements ; and that without the certificate of his scholarly investigation, it would have been lost time to prolong the account of my own conjectures or impressions.

THE SHRINE OF THE SLAVES.

COUNTING the canals which, entering the city from the open lagoon, must be crossed as you walk from the Piazzetta towards the Public Gardens, the fourth, called the "Rio della Pietà" from the unfinished church of the Pietà, facing the quay before you reach it, will presently, if you go down it in gondola, and pass the Campo di S. Antonin, permit your landing at some steps on the right, in front of a little chapel of indescribable architecture, chiefly made up of foolish spiral flourishes, which yet, by their careful execution and shallow mouldings, are seen to belong to a time of refined temper. Over its door are two bas-reliefs. That of St. Catherine leaning on her wheel seems to me anterior in date to the other, and is very lovely : the second is contemporary with the cinque-cento building, and fine also ; but notable chiefly for the conception of the dragon as a creature formidable rather by its gluttony than its malice, and degraded beneath the level of all other spirits of prey ; its wings having wasted away into mere paddles or flappers, having in them no faculty or memory of flight ; its throat stretched into the flaccidity of a sack, its tail swollen into a molluscous encumbrance, like an enormous worm ; and the human head beneath its paw symbolizing therefore the subjection of the human nature to the most brutal desires.

When I came to Venice last year, it was with resolute purpose of finding out everything that could be known of the circumstances which led to the building, and determined the style, of this chapel—or more strictly, sacred hall, of the School of the Schiavoni. But day after day the task was delayed by some more pressing subject of enquiry ; and, at

this moment—resolved at last to put what notes I have on the contents of it at once together,—I find myself reduced to copy, without any additional illustration, the statement of Flaminio Corner.¹

“In the year 1451, some charitable men of the Illyrian or Slavonic nation, many of whom were sailors, moved by praiseworthy compassion, in that they saw many of their fellow-countrymen, though deserving well of the republic, perish miserably, either of hard life or hunger, nor have enough to pay the expenses of church burial, determined to establish a charitable brotherhood under the invocation of the holy martyrs St. George and St. Trifon—brotherhood whose pledge was to succour poor sailors, and others of their nation, in their grave need, whether by reason of sickness or old age, and to conduct their bodies, after death, religiously to burial. Which design was approved by the Council of Ten, in a decree dated 19th May, 1451; after which, they obtained from the pity of the Prior of the Monastery of St. John of Jerusalem, Lorenzo Marcello, the convenience of a hospice in the buildings of the Priory, with rooms such as were needful for their meetings; and the privilege of building an altar in the church, under the title of St. George and Trifon, the martyrs; with the adjudgment of an annual rent of four zecchins, two loaves, and a pound of wax, to be offered to the Priory on the feast of St. George. Such were the beginnings of the brotherhood, called that of St. George of the Slavonians.

“Towards the close of the fifteenth century, the old hospice being ruinous, the fraternity took counsel to raise from the foundations a more splendid new one, under the title of the Martyr St. George, which was brought to completion, with its façade of marble, in the year 1501.

The hospice granted by the pity of the Prior of St. John cannot have been very magnificent, if this little chapel be indeed much more splendid; nor do I yet know what rank the school of the Slavonians held, in power or number, among the other minor fraternities of Venice. The relation of the national character of the Dalmatians and Illyrians, not only

¹ “Notizie Storiche,” Venice, 1758, p. 167.

to Venice, but to Europe, I find to be of far more deep and curious interest than is commonly supposed ; and in the case of the Venetians, traceable back at least to the days of Herodotus ; for the festival of the Brides of Venice, and its interruption by the Illyrian pirates, is one of the curious proofs of the grounds he had for naming the Venetians as one of the tribes of the Illyrians, and ascribing to them, alone among European races, the same practice as that of the Babylonians with respect to the dowries of their marriageable girls.

How it chanced that while the entire Riva,—the chief quay in Venice—was named from the Sclavonians, they were yet obliged to build their school on this narrow canal, and prided themselves on the magnificence of so small a building, I have not ascertained, nor who the builder was ;—his style, differing considerably from all the Venetian practice of the same date, by its refusal at once of purely classic forms, and of elaborate ornament, becoming insipidly grotesque, and chastely barbarous, in a quite unexampled degree, is noticeable enough, if we had not better things to notice within the unpretending doorway. Entering, we find ourselves in a little room about the size of the commercial parlour in an old-fashioned English inn ; perhaps an inch or two higher in the ceiling, which is of good horizontal beams, narrow and many, for effect of richness ; painted and gilded, also, now tawdriily enough, but always in some such patterns as you see. At the end of the low room, is an altar, with doors on the right and left of it in the sides of the room, opening, the one into the sacristy, the other to the stairs leading to the upper chapel. All the rest mere flat wall, wainscoted two-thirds up, eight feet or so, leaving a third of the height, say four feet, claiming some kind of decent decoration. Which modest demand you perceive to be modestly supplied, by pictures, fitting that measure in height, and running long or short, as suits their subjects ; ten altogether, (or with the altar-piece, eleven,) of which nine are worth your looking at.

Not as very successfully decorative work, I admit. A modern Parisian upholsterer, or clever Kensington student, would have done for you a far surpassing splendour in a few

hours : all that we can say here, at the utmost, is that the place looks comfortable ; and, especially, warm,—the pictures having the effect, you will feel presently, of a soft evening sunshine on the walls, or glow from embers on some peaceful hearth, cast up into the room where one sits waiting for dear friends, in twilight.

In a little while, if you still look with general glance, yet patiently, this warmth will resolve itself into a kind of chequering, as of an Eastern carpet, or old-fashioned English sampler, of more than usually broken and sudden variegation ; nay, suggestive here and there of a wayward patchwork, verging into grotesqueness, or even, with some touch of fantasy in masque, into harlequinade,—like a tapestry for a Christmas night in a home a thousand years old, to adorn a carol of honoured knights with honouring queens.

Thus far sentient of the piece, for all is indeed here but one,—go forward a little, please, to the second picture on the left, wherein, central, is our now accustomed friend, St. George : stiff and grotesque, even to humorousness, you will most likely think him, with his dragon in a singularly depressed and, as it were, water-logged, state. Never mind him, or the dragon, just now ; but take a good opera-glass, and look therewith steadily and long at the heads of the two princely riders on the left—the Saracen king and his daughter—he in high white turban, she beyond him in the crimson cap, high, like a castle tower.

Look well and long. For truly,—and with hard-earned and secure knowledge of such matters, I tell you, through all this round world of ours, searching what the best life of it has done of brightest in all its times and years,—you shall not find another piece quite the like of that little piece of work, for supreme, serene, unassuming, unfaltering sweetness of painter's perfect art. Over every other precious thing, of such things known to me, it rises, in the compass of its simplicity ; in being able to gather the perfections of the joy of extreme childhood, and the joy of a hermit's age, with the strength and sunshine of mid-life, all in one.

Which is indeed more or less true of all Carpaccio's work

and mind ; but in this piece you have it set in close jewellery, radiant, inestimable.

Extreme joy of childhood, I say. No little lady in her first red shoes,—no soldier's baby seeing himself in the glass beneath his father's helmet, is happier in laugh than Carpaccio, as he heaps and heaps his Sultan's snowy crest, and crowns his pretty lady with her ruby tower. No desert hermit is more temperate ; no ambassador on perilous policy more subtle ; no preacher of first Christian gospel to a primitive race more earnest or tender. The wonderfulest of Venetian Harlequins this,—variegated, like Geryon, to the innermost mind of him—to the lightest gleam of his pencil: "*Con più color, sommesse e sopraposte ; non fur mai drappi Tartari ne Turchi ;*" and all for good.

Of course you will not believe me at first,—nor indeed, till you have unwoven many a fibre of his silk and gold. I had no idea of the make of it myself, till this last year, when I happily had beguiled to Venice one of my best young Oxford men, eager as myself to understand this historic tapestry, and finer fingered than I, who once getting hold of the fringes of it, has followed them thread by thread through all the gleaming damask, and read it clear ; whose account of the real meaning of all these pictures you shall have presently in full.

But first, we will go round the room to know what is here to read, and take inventory of our treasures ; and I will tell you only the little I made out myself, which is all that, without more hard work than can be got through to-day, you are likely either to see in them, or believe of them.

First, on the left, then, St. George and the Dragon—combatant both, to the best of their powers ; perfect each in their natures of dragon and knight. No dragon that I know of, pictured among mortal worms ; no knight I know of, pictured in immortal chivalry, so perfect, each in his kind, as these two. What else is visible on the battleground, of living creature,—frog, newt, or viper,—no less admirable in their kind. The small black viper, central, I have painted carefully for the schools of Oxford as a Natural History study, such as Oxford schools prefer. St. George, for my own satisfaction,

also as well as I could, in the year 1872 ; and hope to get him some day better done, for an example to Sheffield in iron-armour, and several other things.

Picture second, the one I first took you to see, is of the Dragon led into the market-place of the Sultan's capital—submissive : the piece of St. George's spear, which has gone through the back of his head, being used as a bridle : but the creature indeed now little needing one, being otherwise subdued enough ; an entirely collapsed and confounded dragon, all his bones dissolved away ; prince and people gazing as he returns to his dust.

Picture third, on the left side of the altar.¹

The Sultan and his daughter are baptized by St. George.

Triumphant festival of baptism, as at the new birthday of two kingly spirits. Trumpets and shawms high in resounding transport ; yet something of comic no less than rapturous in the piece ; a beautiful scarlet—"parrot" (must we call him ?) conspicuously mumbling at a violet flower under the steps ; him also—finding him the scarletest and mumblingest parrot I had ever seen—I tried to paint in 1872 for the Natural History Schools of Oxford—perhaps a new species, or extinct old one, to immortalize Carpaccio's name and mine. When all the imaginative arts shall be known no more, perhaps, in Darwinian Museum, this scarlet "*Epops Carpaccii*" may preserve our fame.

But the quaintest thing of all is St. George's own attitude in baptizing. He has taken a good platterful of water to pour on the Sultan's head. The font of inlaid bronze below is quite flat, and the splash is likely to be spreading. St. George—carefullest of saints, it seems, in the smallest matters—is holding his mantle back well out of the way. I suppose, really and truly, the instinctive action would have been this, pouring at the same time so that the splash might be towards himself, and not over the Sultan.

With its head close to St. George's foot, you see a sharp-eared white dog, with a red collar round his neck. Not a

¹ The intermediate oblong on the lateral wall is not Carpaccio's, and is good for nothing.

greyhound, by any means ; but an awkward animal : stupid-looking, and not much like a saint's dog. Nor is it in the least interested in the baptism, which a saint's dog would certainly have been. The mumbling parrot, and he—what *can* they have to do with the proceedings ? A very comic picture !

But this next,—for a piece of sacred art, what can we say of it ?

St. Tryphonius and the Basilisk—was ever so simple a saint, ever so absurd a beast ? as if the absurdity of all heraldic beasts that ever were, had been hatched into one perfect absurdity—prancing there on the steps of the throne, self-satisfied ;—*this* the beast whose glance is mortal ! And little St. Tryphonius, with nothing remarkable about him more than is in every good little boy, for all I can see.

And the worst of it is that I don't happen to know anything about St. Tryphonius, whom I mix up a little with Trophonius, and his cave ; also I am not very clear about the difference between basilisks and cockatrices ; and on the whole find myself reduced, in this picture, to admiring the carpets with the crosses on them hung out of the window, which, if you will examine with opera-glass, you will be convinced, I think, that nobody can do the like of them by rules, at Kensington ; and that if you really care to have carpets as good as they can be, you must get somebody to design them who can draw saints and basilisks too.

Note, also, the group under the loggia which the stair-case leads up to, high on the left. It is a picture in itself ; far more lovely as a composition than the finest Titian or Veronese, simple and pleasant this as the summer air, and lucent as morning cloud.

On the other side also there are wonderful things, only there's a black figure there that frightens me ; I can't make it out at all ; and would rather go on to the next picture, please.

Stay—I forgot the arabesque on the steps, with the living plants taking part in the ornament, like voices chanting here and there a note, as some pretty tune follows its melodious

way, on constant instruments. Nature and art at play with each other—graceful and gay alike, yet all the while conscious that they are at play round the steps of a throne, and under the paws of a basilisk.

The fifth picture is in the darkest recess of all the room ; and of darkest theme,—the Agony in the garden. I have never seen it rightly, nor need you pause at it, unless to note the extreme naturalness of the action in the sleeping figures—their dresses drawn tight under them as they have turned, restlessly. But the principal figure is hopelessly invisible.

The sixth picture is of the calling of Matthew ; visible, this, in a bright day, and worth waiting for one, to see it in, through any stress of weather.

For, indeed, the Gospel which the publican wrote for us, with its perfect Sermon on the Mount, and mostly more harmonious and gentle fulness, in places where St. Luke is formal, St. John mysterious, and St. Mark brief,—this Gospel, according to St. Matthew, I should think, if we had to choose one out of all the books in the Bible for a prison or desert friend, would be the one we should keep.

And we do not enough think how much that leaving the receipt of custom meant, as a sign of the man's nature, who was to leave us such a notable piece of literature.

Yet observe, Carpaccio does not mean to express the fact, or anything like the fact, of the literal calling of Matthew. What the actual character of the publicans of Jerusalem was at that time, in its general aspect, its admitted degradation, and yet power of believing, with the harlot, what the masters and the mothers in Israel could not believe, it is not his purpose to teach you. This call from receipt of custom, he takes for the symbol of the universal call to leave all that we have, and are doing. "Whosoever forsaketh not all that he hath, cannot be my disciple." For the other calls were easily obeyed in comparison of this. To leave one's often empty nets and nightly toil on sea, and become fishers of men, probably you might find pescatori enough on the Riva there, within a hundred paces of you, who would take the chance at once, if any gentle person offered it them. James and Jude—Christ's

cousins—no thanks to them for following Him ; their own home conceivably no richer than His. Thomas and Philip, I suppose, somewhat thoughtful persons on spiritual matters, questioning of them long since ; going out to hear St. John preach, and to see whom he had seen. But *this* man, busy in the place of business—engaged in the interests of foreign governments—thinking no more of an Israelite Messiah than Mr. Goschen, but only of Egyptian finance, and the like—suddenly the Messiah, passing by, says “ Follow me ! ” and he rises up, gives Him his hand, “ Yea ! to the death ; ” and absconds from his desk in that electric manner on the instant, leaving his cash-box unlocked, and his books for whoso list to balance !—a very remarkable kind of person indeed, it seems to me.

Carpaccio takes him, as I said, for a type of such sacrifice at its best. Everything (observe in passing) is here given you of the best. Dragon deadliest—knight purest—parrot scarletest—basilisk absurdest—publican publicanest ;—a perfect type of the life spent in taxing one’s neighbour, exacting duties, per-centages, profits in general, in a due and virtuous manner.

For do not think Christ would have called a bad or corrupt publican—much less that a bad or corrupt publican would have obeyed the call. Your modern English evangelical doctrine that Christ has a special liking for the souls of rascals is the absurdest basilisk of a doctrine that ever pranced on judgment steps. That which is *lost* He comes to save,—yes ; but not that which is defiantly going the way He has forbidden. He showed you plainly enough what kind of publican He would call, having chosen two, both of the best : “ Behold, Lord, if I have taken anything from any man, I restore it fourfold ! ”—a beautiful manner of trade. Carpaccio knows well that there were no defalcations from Levi’s chest—no oppressions in his tax-gathering. This whom he has painted is a true merchant of Venice, uprightest and gentlest of the merchant race ; yet with a glorious pride in him. What merchant but one of Venice would have ventured to take Christ’s hand, as his friend’s—as one man takes another’s ? Not re-

pentant, he, of anything he has done ; not crushed or terrified by Christ's call ; but rejoicing in it, as meaning Christ's praise and love. "Come up higher then, for there are nobler treasures than these to count, and a nobler King than this to render account to. Thou hast been faithful over a few things ; enter thou into the joy of thy Lord."

A lovely picture, in every sense and power of painting ; natural, and graceful, and quiet, and pathetic ;—divinely religious, yet as decorative and dainty as a bank of violets in spring.

But the next picture ! How was ever such a thing allowed to be put in a church ? Nothing surely could be more perfect in comic art. St. Jerome, forsooth, introducing his novice lion to monastic life, with the resulting effect on the vulgar monastic mind.

Do not imagine for an instant that Carpaccio does not see the jest in all this, as well as you do,—perhaps even a little better. "Ask for him to-morrow, indeed, and you shall find him a grave man ;" but, to-day, Mercutio himself is not more fanciful, nor Shakespeare himself more gay in his fancy of "the gentle beast and of a good conscience," than here the painter as he drew his delicately smiling lion with his head on one side like a Perugino's saint, and his left paw raised, partly to show the thorn wound, partly in deprecation,—

"For if I should, as lion, come in strife
Into this place, 'twere pity of my life."

The flying monks are scarcely at first intelligible but as white and blue oblique masses ; and there was much debate between Mr. Murray and me, as he sketched the picture for the Sheffield Museum, whether the actions of flight were indeed well given or not ; he maintaining that the monks were really running like Olympic archers, and that the fine drawing was only lost under the quartering of the dresses ;—I on the contrary believe that Carpaccio had failed, having no gift for representing swift motion. We are probably both right ; I doubt not that the running action, if Mr. Murray says so, is rightly

drawn ; but at this time, every Venetian painter had been trained to represent only slow and dignified motion, and not till fifty years later, under classic influence, came the floating and rushing force of Veronese and Tintoret.

And I am confirmed in this impression by the figure of the stag in the distance, which does not run freely, and by the imperfect gallop of St. George's horse in the first subject.

But there are many deeper questions respecting this St. Jerome subject than those of artistic skill. The picture is a jest indeed ; but is it a jest only ? Is the tradition itself a jest ? or only by our own fault, and perhaps Carpaccio's, do we make it so ?

In the first place, then, you will please to remember, as I have often told you, Carpaccio is not answerable for himself in this matter. He begins to think of his subject, intending, doubtless, to execute it quite seriously. But his mind no sooner fastens on it than the vision of it comes to him as a jest, and he is forced to paint it. Forced by the fates,—dealing with the fate of Venice and Christendom. We must ask of Atropos, not of Carpaccio, why this picture makes us laugh ; and why the tradition it records has become to us a dream and a scorn. No day of my life passes now to its sunset, without leaving me more doubtful of all our cherished contempts, and more earnest to discover what root there was for the stories of good men, which are now the mocker's treasure.

And I want to read a good "Life of St. Jerome." And if I go to Mr. Ongaria's I shall find, I suppose, the autobiography of George Sand, and the life of—Mr. Sterling, perhaps ; and Mr. Werner, written by my own master, and which indeed I've read, but forget now who either Mr. Sterling or Mr. Werner were ; and perhaps, in religious literature, the life of Mr. Wilberforce and of Mrs. Fry ; but not the smallest scrap of information about St. Jerome. To whom, nevertheless, all the charity of George Sand, and all the ingenuity of Mr. Sterling, and all the benevolence of Mr. Wilberforce, and a great quantity, if we knew it, of the daily comfort and peace of our own little lives every day, are verily owing ; as to a lovely old

pair of spiritual spectacles, without whom we never had read a word of the "Protestant Bible." It is of no use, however, to begin a life of St. Jerome now—and of little use to look at these pictures without a life of St. Jerome; but only thus much you should be clear in knowing about him, as not in the least doubtful or mythical, but wholly true, and the beginning of facts quite limitlessly important to all modern Europe—namely, that he was born of good, or at least rich family, in Dalmatia, virtually midway between the east and the west; that he made the great Eastern book, the Bible, legible in the west; that he was the first great teacher of the nobleness of ascetic scholarship and courtesy, as opposed to ascetic savageness:—the founder, properly, of the ordered cell and tended garden, where before was but the desert and the wild wood; and that he died in the monastery he had founded at Bethlehem.

It is this union of gentleness and refinement with noble continence,—this love and imagination illuminating the mountain cave into a frescoed cloister, and winning its savage beasts into domestic friends, which Carpaccio has been ordered to paint for you; which, with ceaseless exquisiteness of fancy, he fills these three canvases with the incidents of,—meaning, as I believe, the story of all monastic life, and death, and spiritual life forevermore: the power of this great and wise and kind spirit, ruling in the perpetual future over all household scholarship; and the help rendered by the companion souls of the lower creatures to the highest intellect and virtue of man.

And if with the last picture of St. Jerome in his study,—his happy white dog watching his face—you will mentally compare a hunting piece by Rubens, or Snyders, with the torn dogs rolled along the ground in their blood,—you may perhaps begin to feel that there is something more serious in this kaleidoscope of St. George's Chapel than you at first believed—which if you now care to follow out with me, let us think over this ludicrous subject more quietly.

What account have we here given, voluntarily or involuntarily, of monastic life, by a man of the keenest perception,

living in the midst of it? That all the monks who have caught sight of the lion should be terrified out of their wits—what a curious witness to the *timidity* of Monasticism! Here are people professing to prefer Heaven to earth—preparing themselves for the change as the reward of all their present self-denial. And this is the way they receive the first chance of it that offers!

Evidently Carpaccio's impression of monks must be, not that they were more brave or good than other men; but that they liked books, and gardens, and peace, and were afraid of death—therefore, retiring from the warrior's danger of chivalry somewhat selfishly and meanly. He clearly takes the knight's view of them. What he may afterwards tell us of good concerning them, will not be from a witness prejudiced in their favour. Some good he tells us, however, even here.

The pleasant order in wildness of the trees; the buildings for agricultural and religious use, set down as if in an American clearing, here and there, as the ground was got ready for them; the perfect grace of cheerful, pure, illuminating art, filling every little cornice-cusp of the chapel with its jewel-picture of a saint,¹—last, and chiefly, the perfect kindness to and fondness for, all sorts of animals. Cannot you better conceive, as you gaze upon the happy scene, what manner of men they were who first secured from noise of war the sweet nooks of meadow beside your own mountain streams at Bolton, and Fountains, Furness and Tintern? But of the saint himself Carpaccio has all good to tell you. Common monks were, at least, harmless creatures; but here is a strong and beneficent one. “Calm, before the Lion!” say C. C. with their usual perspicacity, as if the story were that the saint alone had courage to confront the raging beast—a Daniel in the lion's den! They might as well say of Carpaccio's Venetian beauty that she is “calm before the lapdog.” The saint is leading in his new pet, as he would a lamb, and vainly expostulating with his brethren for being ridiculous. The grass on which they have dropped their books is beset with flowers; there is no

¹ See the piece of distant monastery in the lion picture, with its fragments of fresco on wall, its ivy-covered door, and illuminated cornice.

sign of trouble or asceticism on the old man's face, he is evidently altogether happy, his life being complete, and the entire scene one of the ideal simplicity and security of heavenly wisdom: "Her ways are ways of pleasantness, and all her paths are peace."

And now pass to the second picture. At first you will perhaps see principally its weak monks—looking more foolish in their sorrow than ever they did in their fear. Portraits these, evidently, every soul of them—chiefly the one in spectacles, reading the funeral service so perfunctorily,—types, throughout, of the supreme commonplace; alike in action and expression, except those quiet ones in purple on the right, and the grand old man on crutches, come to see this sight.

But St. Jerome himself in the midst of them, the eager heart of him quiet, to such uttermost quietness,—the body lying—look—absolutely flat like clay, as if it had been beat down, and clung, clogged, all along to the marble. Earth to earth indeed. Level clay and inlaid rock now all one—and the noble head senseless as a stone, with a stone for its pillow.

There they gather and kneel about it—wondering, I think, more than pitying. To see what was yesterday the great Life in the midst of them, laid thus! But, so far as they do not wonder, they pity only, and grieve. There is no looking for his soul in the clouds,—no worship of relics here, implied even in the kneeling figures. All look down, woefully, wistfully, as into a grave. "And so Death passed upon all men, for that all have sinned."

This is Carpaccio's message to us. And lest you should not read it, and carelessly think that he meant only the usual commonplace of the sacredness and blessedness of the death of the righteous,—look into the narrow shadow in the corner of the house at the left hand side, where, on the strange forked and leafless tree that occupies it, are set the cross and little vessel of holy water beneath, and above, the skull, which are always the signs of St. Jerome's place of prayer in the desert.

The lower jaw has fallen from the skull *into the vessel of holy water.*

It is but a little sign,—but you will soon know how much this painter indicates by such things, and that here he means indeed that for the greatest, as the meanest, of the sons of Adam, death is still the sign of their sin ; and that though in Christ all shall be made alive, yet also in Adam all die ; and this return to their earth is not in itself the coming of peace, but the infliction of shame.

At the lower edge of the marble pavement is one of Carpaccio's lovely signatures, on a white scroll, held in its mouth by a tiny lizard.

And now you will be able to enter into the joy of the last picture, the life of St. Jerome in Heaven.

I had no thought, myself, of this being the meaning of such closing scene ; but the evidence for this reading of it, laid before me by my fellow-worker, Mr. Anderson, seems to me, in the concurrence of its many clauses, irresistible ; and this at least is certain, that as the opposite St. George represents the perfect Mastery of the body, in contest with the lusts of the Flesh, this of St. Jerome represents the perfect Mastery of the mind, in the fulfilment of the right desires of the Spirit : and all the arts of man,—music (a long passage of melody written clear on one of the fallen scrolls), painting (in the illuminated missal and golden alcove), and sculpture (in all the forms of furniture and the bronze work of scattered ornaments),—these—and the glad fidelity of the lower animals,—all subjected in pleasant service to the more and more perfect reading and teaching of the Word of God ;—read, not in written pages chiefly, but with uplifted eyes by the light of Heaven itself, entering and filling the mansions of Immortality.

This interpretation of the picture is made still more probable, by the infinite pains which Carpaccio has given to the working of it. It is quite impossible to find more beautiful and right painting of detail, or more truthful tones of atmosphere and shadow affecting interior colours.

Here then are the principal heads of the symbolic evidence, abstracted for us by Mr. Anderson from his complete account of the whole series, now in preparation.

1. "The position of the picture seems to show that it sums up the whole matter. The St. George series reads from left to right. So, chronologically, the two others of St. Jerome; but this, which should according to the story have been first, appears after the death.

2. "The figure on the altar is—most unusually—our Lord with the Resurrection-banner. The shadow of this figure falls on the wall so as to make a crest for the mitre on the altar—'Helmet of Salvation.' . . . The mitre (by comparison with St. Ursula's arrival in Rome it is a cardinal's mitre), censer, and crozier, are laid aside.

3. "The Communion and Baptismal vessels are also laid aside under this altar, not of the dead but of the Risen Lord. The curtain falling from the altar is drawn aside that we may notice this.

4. "In the mosaic-covered recess above the altar there is prominently inlaid the figure of a cherub or seraph 'che in Dio più l'occhio ha fisso.'

5. "Comparing the colours of the winged and four-footed parts of the 'animal binato' in the Purgatory, it is I believe important to notice that the statue of our Lord is gold, the dress of St. Jerome red and white, and over the shoulders a cape of the brown colour of earth.

6. "While candles blaze round the dead Jerome in the previous picture, the candlesticks on the altar here are empty—'they need no candle.'

7. "The two round-topped windows in the line behind the square one through which St. Jerome gazes, are the ancient tables bearing the message of light, delivered 'of angels' to the faithful, but now put behind, and comparatively dim beside the glory of present and personal vision. Yet the light which comes even through the square window streams through bars like those of a prison.

" 'Through the body's prison bars
His soul possessed the sun and stars,'

Dante Rosetti writes of Dante Allighieri; but Carpaccio hangs the wheels of all visible heaven *inside* these bars.

St. Jerome's 'possessions' are in a farther country. These bars are another way of putting what is signified by the brown cape.

8. "The two great volumes leaning against the wall by the arm-chair are the same thing, the closed testaments.

9. "The documents hanging in the little chamber behind and lying at the saint's feet, remarkable for their hanging seals, are shown by these seals to be titles to some property, or testaments; but they are now put aside or thrown underfoot. Why, except that possession is gotten, that Christ is risen, and that 'a testament is of no strength at all while the testator liveth'? This I believe is no misuse of Paul's words, but an employment of them in their mystic sense, just as the New Testament writers quoted the Old Testament. There is a very prominent illuminated R on one of the documents under the table (I think you have written of it as Greek in its lines): I cannot but fancy it is the initial letter of 'Resurrectio.' What the music is, Caird has sent me no information about; he was to enquire of some friend who knew about old church music. The prominent bell and shell on the table puzzle me, but I am sure mean something. Is the former the mass-bell?

10. "The statuettes of Venus and the horse, and the various antique fragments on the shelf behind the arm-chair are, I think, symbols of the world, of the flesh, placed behind even the old Scripture studies. You remember Jerome's early learning, and the vision that awakened him from Pagan thoughts (to read the laws of the True City) with the words, 'Ubi est thesaurus tuus.'

"I have put these things down without trying to dress them into an argument, that you may judge them as one would gather them hap-hazard from the picture. Individually several of them might be weak arguments, but together I do think they are conclusive. The key-note is struck by the empty altar bearing the risen Lord. I do not think Carpaccio thought of immortality in the symbols derived from mortal life, through which the ordinary mind feels after it. Nor

surely did Dante (V. esp. Par. IV. 27 and following lines).
And think of the words in Canto II :—

“ ‘Dentro dal ciel della Divina Pace
Si gira un corpo nella cui virtute
L'esser di tutto suo contento giace.’ ”

But there is no use heaping up passages, as the sense that in using human language he merely uses mystic metaphor is continually present in Dante, and often explicitly stated. And it is surely the error of regarding these picture writings for children who live in the nursery of Time and Space, as if they were the truth itself, which can be discovered only spiritually, that leads to the inconsistencies of thought and foolish talk of even good men.

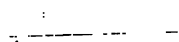
“St. Jerome, in this picture, is young and brown-haired, not bent and with long white beard, as in the two others. I connect this with the few who have stretched their necks

“ ‘*Per tempo al pan degli angeli del quale
Vivesi qui ma non si vien satollo.*’ ”

St. Jerome lives here by what is really the immortal bread ; but shall not here be filled with it so as to hunger no more ; and under his earthly cloak comprehends as little perhaps the Great Love he hungers after and is fed by, as his dog comprehends him. I am sure the dog is there with some such purpose of comparison. On that very last quoted passage of Dante, Landino's commentary (it was printed in Venice, 1491) annotates the words ‘che drizzaste 'l oollo,’ with a quotation,

“ ‘Cum spectant animalia cetera terram
Os homini sublime dedit, coelum tueri jussit.’ ”

I was myself brought entirely to pause of happy wonder when first my friend showed me the lessons hidden in these pictures ; nor do I at all expect the reader at first to believe them. But the condition of his possible belief in them is that he approach them with a pure heart and a meek one ; for this



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Carpaccio teaching is like the talisman of Saladin, which, dipped in pure water, made it a healing draught, but by itself seemed only a little inwoven web of silk and gold.

But to-day, that we may be able to read better to-morrow, we will leave this cell of sweet mysteries, and examine some of the painter's earlier work, in which we may learn his way of writing more completely, and understand the degree in which his own personal character, or prejudices, or imperfections, mingle in the method of his scholarship, and colour or divert the current of his inspiration.

Therefore now, taking gondola again, you must be carried through the sea-streets to a far-away church, in the part of Venice now wholly abandoned to the poor, though a kingly saint's—St. Louis's: but there are other things in this church to be noted, besides Carpaccio, which will be useful in illustration of him; and to see these rightly, you must compare with them things of the same kind in another church where there are no Carpaccios,—namely, St. Pantaleone, to which, being the nearer, you had better first direct your gondolier.

For the ceilings alone of these two churches, St. Pantaleone and St. Alvise, are worth a day's pilgrimage in their sorrowful lesson.

All the mischief that Paul Veronese did may be seen in the halting and hollow magnificences of them;—all the absurdities, either of painting or piety, under afflatus of vile ambition. Roof puffed up and broken through, as it were, with breath of the fiend from below, instead of pierced by heaven's light from above; the rags and ruins of Venetian skill, honour, and worship, exploded all together sky-high. Miracles of frantic mistake, of flaunting and thunderous hypocrisy,—universal lie, shouted through speaking-trumpets.

If I could let you stand for a few minutes, first under Giotto's four-square vault at Assisi, only thirty feet from the ground, the four triangles of it written with the word of God close as an illuminated missal, and then suddenly take you under these vast staggering Temples of Folly and Iniquity, you would know what to think of "modern development" thenceforth.

The roof of St. Pantaleone is, I suppose, the most curious example in Europe of the vulgar dramatic effects of painting. That of St. Alvisè is little more than a caricature of the mean passion for perspective, which was the first effect of "science" joining itself with art. And under it, by strange coincidence, there are also two notable pieces of plausible modern sentiment,—celebrated pieces by Tiepolo. He is virtually the beginner of Modernism: these two pictures of his are exactly like what a first-rate Parisian Academy student would do, setting himself to conceive the sentiment of Christ's flagellation, after having read unlimited quantities of George Sand and Dumas. It is well that they chance to be here: look thoroughly at them and their dramatic *chiaroscuros* for a little time, observing that no face is without some expression of crime or pain, and that everything is always put dark against light or light against dark. Then return to the entrance of the church, where under the gallery, frameless and neglected, hang eight old pictures,—bought, the story goes, at a pawnbroker's in the *Giudecca* for forty sous each,¹—to me among the most interesting pieces of art in North Italy, for they are the only examples I know of an entirely great man's work in extreme youth. They are Carpaccio's, when he cannot have been more than eight or ten years old, and painted then half in precocious pride and half in play. I would give anything to know their real history. "School pictures," C. C. call them! as if they were merely bad imitations, when they are the most unaccountable and unexpected pieces of absurd fancy that ever came into a boy's head, and scrabbled, rather than painted, by a boy's hand,—yet, with the eternal master-touch in them already.

SUBJECTS.—1. Rachel at the Well. 2. Jacob and his Sons before Joseph. 3. Tobias and the Angel. 4. The Three Holy Children. 5. Job. 6. Moses, and Adoration of Golden Calf (C. C.). 7. Solomon and the Queen of Sheba. 8. Joshua and falling Jericho.

¹ "Originally in St. Maria della Vergine" (C. C.). Why are not the documents on the authority of which these statements are made given clearly?

In all these pictures the qualities of Carpaccio are already entirely pronounced ; the grace, quaintness, simplicity, and deep intentness on the meaning of incidents. I don't know if the grim statue in No. 4 is, as C. C. have it, the statue of Nebuchadnezzar's dream, or that which he erected for the three holy ones to worship,—and already I forget how the “worship of the golden calf” according to C. C., and “Moses” according to my note, (and I believe the inscription, for most of, if not all, the subjects are inscribed with the names of the persons represented,) are relatively pourtrayed. But I have not forgotten, and beg my readers to note specially, the exquisite strangeness of the boy's rendering of the meeting of Solomon and the Queen of Sheba. One would have expected the Queen's retinue, and her spice-bearing camels, and Solomon's house and his servants, and his cup-bearers in all their glory ; and instead of this, Solomon and the Queen stand at the opposite ends of a little wooden bridge over a ditch, and there is not another soul near them,—and the question seems to be which first shall set foot on it !

Now, what can we expect in the future of the man or boy who conceives his subjects, or is liable to conceive them, after this sort ? There is clearly something in his head which we cannot at all make out ; a ditch must be to him the Rubicon, the Euphrates, the Red Sea,—Heaven only knows what ! a wooden bridge must be Rialto in embryo. This unattended King and Queen must mean the pre-eminence of uncounselled royalty, or what not ; in a word, there's no saying, and no criticizing him ; and the less, because his gift of colour and his enjoyment of all visible things around him are so intense, so instinctive, and so constant, that he is never to be thought of as a responsible person, but only as a kind of magic mirror which flashes back instantly whatever it sees beautifully arranged, but yet will flash back commonplace things often as faithfully as others.

I was especially struck with this character of his, as opposed to the grave and balanced design of Luini, when after working six months with Carpaccio, I went back to the St. Stephen at Milan, in the Monasterio Maggiore. In order

to do justice to either painter, they should be alternately studied for a little while. In one respect, Luini greatly gains, and Carpaccio suffers by this trial; for whatever is in the least flat or hard in the Venetian is felt more violently by contrast with the infinite sweetness of the Lombard's harmonies, while only by contrast with the vivacity of the Venetian can you entirely feel the depth in faintness, and the grace in quietness, of Luini's *chiaroscuro*. But the principal point of difference is in the command which Luini has over his thoughts, every design of his being concentrated on its main purpose with quite visible art, and all accessories that would in the least have interfered with it withdrawn in merciless asceticism; whereas a subject under Carpaccio's hand is always just as it would or might have occurred in nature; and among a myriad of trivial incidents, you are left, by your own sense and sympathy, to discover the vital one.

For instance, there are two small pictures of his in the Brera gallery at Milan, which may at once be compared with the Luinis there. I find the following notice of them in my diary for 6th September, 1876:—

“Here, in the sweet air, with a whole world in ruin round me. The misery of my walk through the Brera yesterday no tongue can tell; but two curious lessons were given me by Carpaccio. The first, in his preaching of St. Stephen—Stephen up in the corner where nobody would think of him; the doctors, one in lecture throne, the rest in standing groups mostly—Stephen's face radiant with true soul of heaven,—the doctors, not monsters of iniquity at all, but superbly true and quiet studies from the doctors of Carpaccio's time; doctors of this world—not one with that look of heaven, but respectable to the uttermost, able, just, penetrating: a complete assembly of highly trained old Oxford men, but with more intentness. The second, the Virgin going up to the temple; and under the steps of it, a child of ten or twelve with his back to us, dressed in a parti-coloured, square-cut robe, holding a fawn in leash, at his side a rabbit; on the steps under the Virgin's feet a *bas-relief* of fierce fight of men with horned monsters

like rampant snails: one with a conger-eel's body, twining round the limb of the man who strikes it."

Now both these pictures are liable to be passed almost without notice; they scarcely claim to be compositions at all; but the one is a confused group of portraits; the other, a quaint piece of grotesque, apparently without any meaning, the principal feature in it, a child in a parti-coloured cloak. It is only when, with more knowledge of what we may expect from the painter, we examine both pictures carefully, that the real sense of either comes upon us. For the heavenly look on the face of Stephen is not set off with raised light, or opposed shade, or principality of place. The master trusts only to what nature herself would have trusted in—expression pure and simple. If you cannot see heaven in the boy's mind, without any turning on of the stage lights, you shall not see it at all.

There is some one else, however, whom you may see, on looking carefully enough. On the opposite side of the group of old doctors is another youth, just of Stephen's age. And as the face of Stephen is full of heavenly rapture, so that of his opposite is full of darkest wrath,—the religious wrath which all the authority of the conscience urges, instead of quenching. The old doctors hear Stephen's speech with doubtful pause of gloom; but this youth has no patience,—no endurance for it. He will be the first to cry, Away with him,—“Whosoever will cast a stone at him, let them lay their mantle at my feet.”

Again—looking again and longer at the other pictures, you will first correct my mistake of writing “fawn”—discovering the creature held by the boy to be a unicorn.¹ Then you will at once know that the whole must be symbolic; and looking for the meaning of the unicorn, you find it signifies chastity; and then you see that the bas-relief on the steps, which the little Virgin ascends, must mean the warring of the old strengths of the world with lust: which theme you will find presently taken up also and completed by the symbols of St. George's Chapel. If now you pass from these pict-

¹ Corrected for me by Mr. C. F. Murray.

ures to any of the Luini frescoes in the same gallery, you will at once recognize a total difference in conception and treatment. The thing which Luini wishes you to observe is held forth to you with direct and instant proclamation. The saint, angel, or Madonna, is made central or principal; every figure in the surrounding group is subordinate, and every accessory subdued or generalized. All the precepts of conventional art are obeyed, and the invention and originality of the master are only shown by the variety with which he adorns the commonplace,—by the unexpected grace with which he executes what all have done,—and the sudden freshness with which he invests what all have thought.

This external difference in the manner of the two painters is connected with a much deeper element in the constitution of their minds. To Carpaccio, whatever he has to represent must be a reality; whether a symbol or not, afterwards, is no matter, the first condition is that it shall be real. A serpent, or a bird, may perhaps mean iniquity or purity; but primarily, they must have real scales and feathers. But with Luini, everything is primarily an idea, and only realized so far as to enable you to understand what is meant. When St. Stephen stands beside Christ at his scourging, and turns to us who look on, asking with unmistakable passion, "Was ever sorrow like this sorrow?" Luini does not mean that St. Stephen really stood there; but only that the thought of the saint who first saw Christ in glory may best lead us to the thought of Christ in pain. But when Carpaccio paints St. Stephen preaching, he means to make us believe that St. Stephen really did preach, and as far as he can, to show us exactly how he did it.

And, lastly, to return to the point at which we left him. His own notion of the way things happened may be a very curious one, and the more so that it cannot be regulated even by himself, but is the result of the singular power he has of seeing things in vision as if they were real. So that when, as we have seen, he paints Solomon and the Queen of Sheba standing at opposite ends of a wooden bridge over a ditch, we are not to suppose the two persons are less real to him on

that account, though absurd to us ; but we are to understand that such a vision of them did indeed appear to the boy who had passed all his dawning life among wooden bridges, over ditches ; and had the habit besides of spiritualizing, or reading like a vision, whatever he saw with eyes either of the body or mind.

The delight which he had in this faculty of vision, and the industry with which he cultivated it, can only be justly estimated by close examination of the marvellous picture in the Correr Museum, representing two Venetian ladies with their pets.

In the last general statement I have made of the rank of painters, I named two pictures of John Bellini, the Madonna in San Zaccaria, and that in the sacristy of the Frari, as, so far as my knowledge went, the two best pictures in the world. In that estimate of them I of course considered as one chief element, their solemnity of purpose—as another, their unpretending simplicity. Putting aside these higher conditions, and looking only to perfection of execution and essentially artistic power of design, I rank this Carpaccio above either of them, and therefore, as in these respects, the best picture in the world. I know no other which unites every nameable quality of painter's art in so intense a degree—breadth with minuteness, brilliancy with quietness, decision with tenderness, colour with light and shade : all that is faithfullest in Holland, fancifullest in Venice, severest in Florence, naturalest in England. Whatever de Hooghe could do in shade, Van Eyck in detail—Giorgione in mass—Titian in colour—Bewick and Landseer in animal life, is here at once ; and I know no other picture in the world which can be compared with it.

It is in tempera, however, not oil : and I must note in passing that many of the qualities which I have been in the habit of praising in Tintoret and Carpaccio, as consummate achievements in oil-paintings, are, as I have found lately, either in tempera altogether, or tempera with oil above. And I am disposed to think that ultimately tempera will be found the proper material for the greater number of most delightful subjects.

The subject, in the present instance, is a simple study of animal life in all its phases. I am quite sure that this is the meaning of the picture in Carpaccio's own mind. I suppose him to have been commissioned to paint the portraits of two Venetian ladies—that he did not altogether like his models, but yet felt himself bound to do his best for them, and contrived to do what perfectly satisfied them and himself too. He has painted their pretty faces and pretty shoulders, their pretty dresses and pretty jewels, their pretty ways and their pretty playmates—and what would they have more?—he himself secretly laughing at them all the time, and intending the spectators of the future to laugh for ever.

It may be, however, that I err in supposing the picture a portrait commission. It may be simply a study for practice, gathering together every kind of thing which he could get to sit to him quietly, persuading the pretty ladies to sit to him in all their finery, and to keep their pets quiet as long as they could, while yet he gave value to this new group of studies in a certain unity of satire against the vices of society in his time.

Of this satirical purpose there cannot be question for a moment, with any one who knows the general tone of the painter's mind, and the traditions among which he had been educated. In all the didactic painting of mediæval Christianity, the faultful luxury of the upper classes was symbolized by the knight with his falcon, and lady with her pet dog, both in splendid dress. This picture is only the elaboration of the well-recognized symbol of the lady with her pets; but there are two ladies—mother and daughter, I think—and six pets, a big dog, a little dog, a parroquet, a peahen, a little boy, and a china vase. The youngest of the women sits serene in her pride, her erect head pale against the dark sky—the elder is playing with the two dogs; the least, a white terrier, she is teaching to beg, holding him up by his forepaws, with her left hand; in her right is a slender riding-whip, which the larger dog has the end of in his mouth, and will not let go—his mistress also having dropped a letter,¹ he

¹ The painter's signature is on the supposed letter.

puts his paw on that and will not let her pick it up, looking out of gentlest eyes in arch watchfulness to see how far it will please her that he should carry the jest. Behind him the green parroquet, red-eyed, lifts its little claw as if disliking the marble pavement; then behind the marble balustrade with gilded capitals, the bird and little boy are inlaid with glowing brown and red. Nothing of Hunt or Turner can surpass the plume painting of the bird; nor can Holbein surpass the precision, while he cannot equal the radiance, of the porcelain and jewellery.

To mark the satirical purpose of the whole, a pair of ladies' shoes are put in the corner, (the high-stilted shoe, being, in fact, a slipper on the top of a column,) which were the grossest and absurdest means of expressing female pride in the fifteenth and following centuries.

In this picture, then, you may discern at once how Carpaccio learned his business as a painter, and to what consummate point he learned it.¹

And now, if you have begun to feel the power of these minor pictures, you can return to the Academy and take up the St. Ursula series, on which, however, I find it hopeless to reduce my notes to any available form at present:—the question of the influence of this legend on Venetian life being involved with enquiries belonging properly to what I am trying to do in "St. Mark's Rest." This only you have to observe generally, that being meant to occupy larger spaces, the St. Ursula pictures are very unequal in interest, and many portions seem to me tired work, while others are maintained by Mr. Murray to be only by the hands of scholars. This, however, I can myself assert, that I never yet began to copy or examine any portion of them without continually increasing admiration; while yet there are certain shortcomings and morbid faults through-

¹ Another Carpaccio, in the Correr Museum, of St. Mary and Elizabeth, is entirely lovely, though slighter in work; and the so-called Mantegna, but more probably (according to Mr. Murray) early John Bellini,—the Transfiguration,—full of majesty and earnestness. Note the inscribed "talk" with Moses and Elias,—“Have pity upon me, have pity upon me, oh ye my friends.”

out, unaccountable, and rendering the greater part of the work powerless for good to the general public. Taken as a connected series, the varying personality of the saint destroys its interest totally. The girl talking to her father in 539 is not the girl who dreams in 533; and the gentle little dreamer is still less like the severe, stiffly dressed, and not in any supreme degree well favoured, bride, in 542; while the middle-aged woman, without any claim to beauty at all, who occupies the principal place in the final Gloria, cannot by any effort of imagination be connected with the figure of the young girl kneeling for the Pope's blessing in 546.

But indeed had the story been as consistently told as the accessories are perfectly painted, there would have been no occasion for me now to be lecturing on the beauties of Carpaccio. The public would long since have discovered them, and adopted him for a favourite. That precisely in the particulars which would win popular attention, the men whom it would be most profitable for the public to study should so often fail, becomes to me, as I grow older, one of those deepest mysteries of life, which I only can hope to have explained to me when my task of interpretation is ended.

But, for the sake of Christian charity, I would ask every generous Protestant to pause for a while before the meeting under the Castle of St. Angelo, (546).

"Nobody knows anything about those old things," said an English paterfamilias to some enquiring member of his family, in the hearing of my assistant, then at work on this picture. Which saying is indeed supremely true of us nationally. But without requiring us to know anything, this picture puts before us some certainties respecting mediæval Catholicism, which we shall do well to remember.

In the first place, you will find that all these bishops and cardinals are evidently portraits. Their faces are too varied—too, quiet—too complete—to have been invented by even the mightiest invention. Carpaccio was simply taking the features of the priesthood of his time, throwing aside, doubtless, here and there, matter of offence;—the too settled gloom of one, the evident subtlety of another, the sensuality of a

third ; but finding beneath all that, what was indeed the constitutional power and pith of their minds,—in the deep of them, rightly thoughtful, tender, and humble.

There is one curious little piece of satire on the fault of the Church in making cardinals of too young persons. The third, in the row of four behind St. Ursula, is a mere boy, very beautiful, but utterly careless of what is going on, and evidently no more fit to be a cardinal than a young calf would be. The stiffness of his white dress, standing up under his chin as if he had only put it on that day, draws especial attention to him.

The one opposite to him also, without this piece of white dress, seems to be a mere man of the world. But the others have all grave and refined faces. That of the Pope himself is quite exquisite in its purity, simple-heartedness, and joyful wonder at the sight of the child kneeling at his feet, in whom he recognizes one whom he is himself to learn of, and follow.

The more I looked at this picture, the more I became wonderstruck at the way the faith of the Christian Church has been delivered to us through a series of fables, which, partly meant as such, are over-ruled into expressions of truth—but how much truth, it is only by our own virtuous life that we can know. Only remember always in criticizing such a picture, that it no more means to tell you as a fact¹ that St. Ursula led this long procession from the sea and knelt thus before the Pope, than Mantegna's St. Sebastian means that the saint ever stood quietly and happily, stuck full of arrows. It is as much a mythic symbol as the circles and crosses of the Carita ; but only Carpaccio carries out his symbol into delighted realization, so that it begins to be absurd to us in the perceived impossibility. But it only signifies the essential truth of joy in the Holy Ghost filling the whole body of the Christian Church with visible inspiration, sometimes in old men, sometimes in children ; yet never breaking the laws of established authority and subordination—the greater saint

¹ If it *had* been a fact, of course he would have liked it all the better, as in the picture of St. Stephen ; but though only an idea, it must be realized to the full.

blessed by the lesser, when the lesser is in the higher place of authority, and all the common and natural glories and delights of the world made holy by its influence : field, and earth, and mountain, and sea, and bright maiden's grace, and old men's quietness,—all in one music of moving peace—the very procession of them in their multitude like a chanted hymn—the purple standards drooping in the light air that yet can lift St. George's gonfalon ;¹ and the angel Michael alighting—himself seen in vision instead of his statue—on the Angel's tower, sheathing his sword.

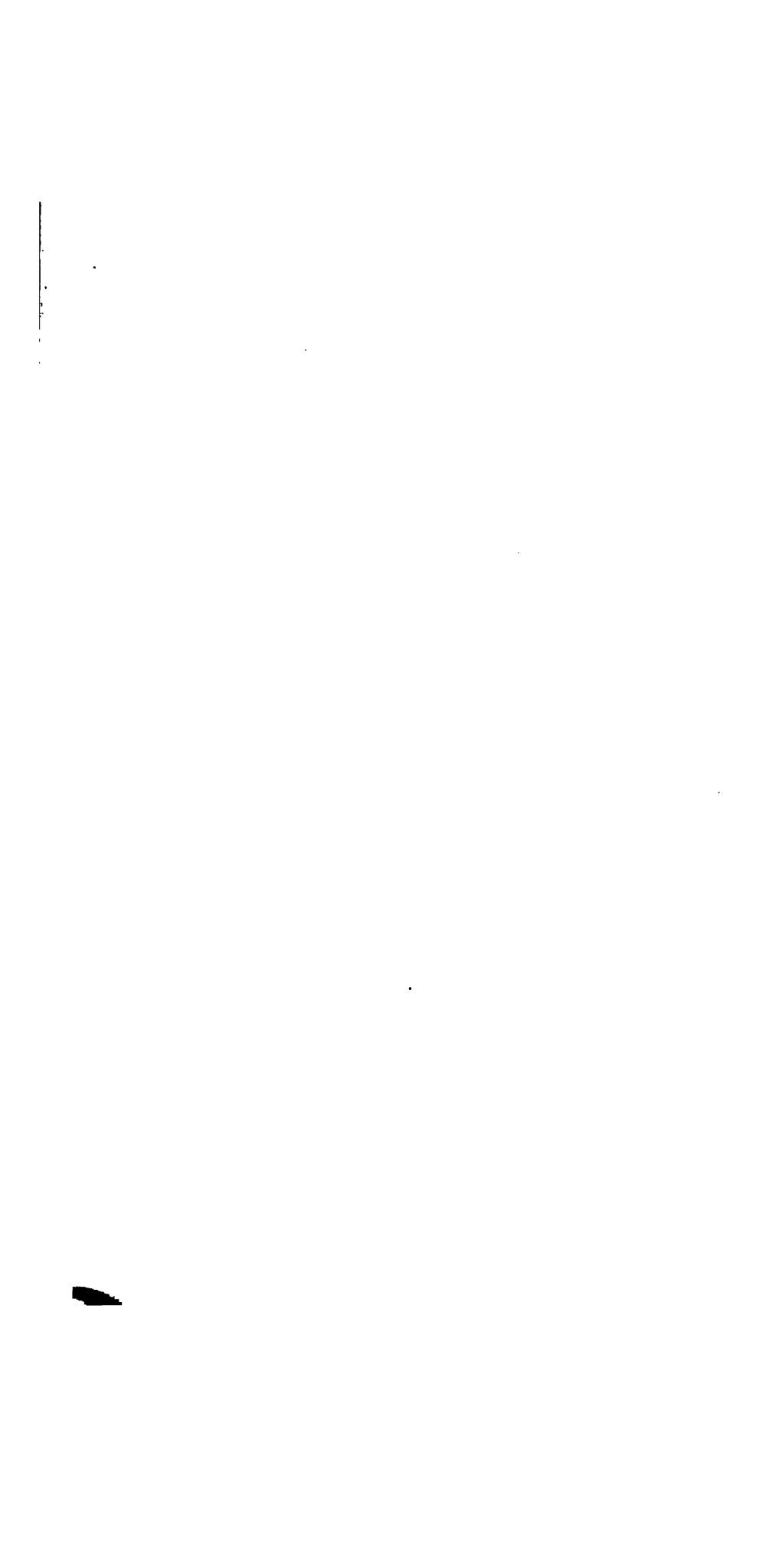
What I have to say respecting the picture that closes the series, the martyrdom and funeral, is partly saddening, partly depreciatory, and shall be reserved for another place. The picture itself has been more injured and repainted than any other (the face of the recumbent figure entirely so) ; and though it is full of marvellous passages, I hope that the general traveller will seal his memory of Carpaccio in the picture last described.

¹ It is especially to be noted with Carpaccio, and perhaps more in this than any other of the series, that he represents the beauty of religion always in animating the present world, and never gives the charm to the clear far-away sky which is so constant in Florentine sacred pictures.

SECOND SUPPLEMENT.

THE PLACE OF DRAGONS.

JAMES REDDIE ANDERSON, M.A.



PREFACE.

Among the many discomforts of advancing age, which no one understands till he feels them, there is one which I seldom have heard complained of, and which, therefore, I find unexpectedly disagreeable. I knew, by report, that when I grew old I should most probably wish to be young again ; and, very certainly, be ashamed of much that I had done, or omitted, in the active years of life. I was prepared for sorrow in the loss of friends by death ; and for pain, in the loss of myself, by weakness or sickness. These, and many other minor calamities, I have been long accustomed to anticipate ; and therefore to read, in preparation for them, the confessions of the weak, and the consolations of the wise.

But, as the time of rest, or of departure, approaches me, not only do many of the evils I had heard of, and prepared for, present themselves in more grievous shapes than I had expected ; but one which I had scarcely ever heard of, torments me increasingly every hour.

I had understood it to be in the order of things that the aged should lament their vanishing life as an instrument they had never used, now to be taken away from them ; but not as an instrument, only then perfectly tempered and sharpened, and snatched out of their hands at the instant they could have done some real service with it. Whereas, my own feeling, now, is that everything which has hitherto happened to me, or been done by me, whether well or ill, has been fitting me to take greater fortune more prudently, and do better work more thoroughly. And just when I seem to be coming out of school—very sorry to have been such a foolish boy, yet having taken a prize or two, and expecting to enter now upon

some more serious business than cricket,—I am dismissed by the Master I hoped to serve, with a—“That’s all I want of you, sir.”

I imagine the sorrowfulness of these feelings must be abated, in the minds of most men, by a pleasant vanity in their hope of being remembered as the discoverers, at least, of some important truth, or the founders of some exclusive system called after their own names. But I have never applied myself to discover anything, being content to praise what had already been discovered; and the only doctrine or system peculiar to me is the abhorrence of all that is doctrinal instead of demonstrable, and of all that is systematic instead of useful; so that *no true* disciple of mine will ever be a “Ruskinian”!—he will follow, not me, but the instincts of his own soul, and the guidance of its Creator. Which, though not a sorrowful subject of contemplation in itself, leaves me none of the common props and crutches of halting pride. I know myself to be a true master, because my pupils are well on the way to do better than I have done; but there is not always a sense of extreme pleasure in watching their advance, where one has no more strength, though more than ever the will, to companion them.

Not *always*—be it again confessed; but when I first read the legend of St. George, which here follows, my eyes grew wet with tears of true delight; first, in the knowledge of so many beautiful things, at once given to me; and then in the surety of the wide good that the work thus begun would spring up into, in ways before wholly unconceived by me. It was like coming to the brow of some healthy moorland, where here and there one had watched, or helped, the reaper of some patch of thinly scattered corn; and seeing suddenly a great plain white to the harvest, far as the horizon. That the first-fruits of it might be given in no manner of self-exaltation—Fors has determined that my young scholar should have his part of mortification as well as I, just in the degree in which either of us may be mortified in the success of others. For we both thought that the tracing of this chain of tradition in the story of St. George was ours alone; and that we

had rather to apprehend the doubt of our result, than the dispute of our originality. Nor was it, indeed, without extreme discomfiture and vexation that after I had been hindered from publishing this paper for upwards of ten months from the time it was first put into my hands, I read, on a bright autumn morning at Brantwood, when I expected the author's visit, (the first he had made to me in my own house,) a paragraph in the "*Spectator*," giving abstract of exactly the same historical statements, made by a French antiquary, M. Clermont-Ganneau.

I am well assured that Professor Airey was not more grieved, though I hope he was more conscience-stricken, for his delay in the publication of Mr. Adams' calculations, than I was, for some days after seeing this anticipation of my friend's discoveries. He relieved my mind himself, after looking into the matter, by pointing out to me that the original paper had been read by M. Clermont-Ganneau, before the Académie des Inscriptions et Belles-lettres of Paris, two months before his own investigations had begun, and that all question of priority was, therefore, at an end. It remained for us only to surrender, both of us, what complacency we should have had in first announcing these facts; and to take a nobler pleasure in the confirmation afforded of their truth by the coincidence, to a degree of accuracy which neither of us had ever known take place before in the work of two entirely independent investigators, between M. Clermont-Ganneau's conclusions and our own. I therefore desired my friend to make no alterations in his paper as it then stood, and to make no reference himself to the French author, but to complete his own course of investigation independently, as it was begun. We shall have some bits all to ourselves, before we have done; and in the meantime give reverent thanks to St. George, for his help, to France as well as to England, in enabling the two nations to read together the truth of his tradition, on the distant clouds of Heaven and Time.

Mr. Anderson's work remains entirely distinct, in its interpretation of Carpaccio's picture by this tradition, and since at the mouth of two—or *three*, witnesses shall a word be estab-

lished, Carpaccio himself thus becomes the third, and the chief, witness to its truth ; and to the power of it on the farthest race of the Knights of Venice.

The present essay treats only of the first picture in the chapel of St. George. I hope it may now be soon followed by its author's consecutive studies of the other subjects, in which he has certainly no priority of effort to recognize, and has, with the help of the good Saints and no other persons, done all that we shall need.

J. RUSKIN.

BRANTWOOD,

26th January, 1878.

THE PLACE OF DRAGONS.

“Ἐννόησας ὅτι τὸν ποιητὴν δέοι, εἶπερ μέλλοι ποιητὴς αἶναι, ποιεῖν μύθους ἄλλ’ οὐ λόγους.”—*Plat. Phædo*, 61, B.

On the eve of the Feast of the Annunciation, in the year of Christ 1452, the Council of Ten, by decree, permitted certain Dalmatians settled in Venice to establish a Lay Brotherhood, called of St. George and of St. Tryphonius. The brothers caused to be written in illuminated letters on the first pages of their minute book their “memorandum of association.” They desire to “hold united in sacred bonds men of Dalmatian blood, to render homage to God and to His saints by charitable endeavours and religious ceremonies, and to help by holy sacrifices the souls of brothers alive and dead.” The brotherhood gave, and continues to give, material support to the poor of Dalmatian blood in Venice; money to the old, and education to the young. For prayer and adoration it built the chapel known as St. George’s of the Slavonians. In this chapel, during the first decade of the sixteenth century, Carpaccio painted a series of pictures. First, three from the story of St. Jerome—not that St. Jerome was officially a patron of the brothers, but a fellow-countryman, and therefore, as it were, an ally;—then three from the story of St. George, one from that of St. Tryphonius, and two smaller from the Gospel History. Allowing for doorways, window, and altar, these nine pictures fill the circuit of the chapel walls.

Those representing St. George are placed opposite those of St. Jerome. In the anti-chapel of the Ducal Palace, Tintoret, who studied, not without result otherwise, these pictures of Carpaccio’s, has placed the same saints over against each other. To him, as to Carpaccio, they represented the two sides, practi-

cal and comtemplative, of faithful life. This balance we still, though with less completeness, signify by the linked names of Martha and Mary, and Plato has expressed it fully by the respective functions assigned in his ideal state to philosophers and guardians. The seer "able to grasp the eternal," "spectator of all time and of all existence,"—you may see him on your right as you enter this chapel,—recognizes and declares God's Law: the guardian obeys, enforces, and, if need be, fights for it.

St. George, Husbandman by name, and "*Τροπαιοφόρος*," Triumphant Warrior, by title, secures righteous peace, turning his spear into a pruning-hook for the earthly nature of man. He is also to be known as "*Μεγαλομάρτυρ*," by his deeds, the great witness for God in the world, and "*τῶν ἀθλητῶν ὁ μέγας Ταξιάρχης*," marshal and leader of those who strive to obtain an incorruptible crown.¹ St. Jerome, the seer, learned also in all the wisdom of the heathen, is, as Plato tells us such a man should be. Lost in his longing after "the universal law that knits human things with divine,"² he shows himself gentle and without fear, having no terror even of death.³ In the second picture on our right here we may see with how great quiet the old man has laid himself down to die, even such a pillow beneath his head as was under Jacob's upon that night of vision by the place which he thenceforward knew to be the "House of God," though "the name of it was called 'Separation' 'at the first.'"⁴ The fantastic bilingual inter-

¹ These titles are taken from the earliest (Greek) records of him. The last corresponds to that of Baron Bradwardine's revered "*Mareschal-Duke*."

² Plat. Rep., VI. 486 A.

³ Plat. Rep., VI. 486 B.

⁴ Luz. This word stands also for the almond tree, flourishing when desire fails, and "man goeth to his long home."

⁵ In the 21st and 22nd Cantos of the "Paradise," Dante, too, connects the Dream of Jacob with the ascetic, living where "e consecrato un ermo, Che suole esser disposto a sola latria." This is in a sphere of heaven where "la dolce sinfonia del Paradiso" is heard by mortal ears only as overmastering thunder, and where the pilgrim is taught that no created vision, not the seraph's "che in Dio piu loocchio ha fiso" may read that eternal statute by whose appointment spirits of the saints go forth upon their Master's business and return to Him again.

pretation of Jerome's name given in the "Golden Legend," standard of mediæval mythology, speaks to the same effect: "*Hieronimus, quod est Sanctum Nemus*," Holy Grove, "a nemore ubi aliquando conversatus est," from that one in which he sometimes had his walk—"Se dedit et sacri ne moris perpalluit umbra,"¹ but not beneath the laurels of "*l'un giogo de Parnaso*,"² to whose inferior summit, only, Dante in that line alludes, nor now under olive boughs—

"where the Attick bird
Trills her thick-warbled notes the summer long,"

but where, once on a winter night, shepherds in their vigil heard other singing, where the palm bearer of burdens, witness of victorious hope, offers to every man, for the gathering, fruit unto everlasting life. "*Ad Bethleem oppidum remeavit, ubi, prudens animal, ad præsepe Domini se obtulit permansurum.*" "He went, as though home, to the town of Bethlehem, and like a wise domestic creature presented himself at his Master's manger to abide there."

After the pictures of St. George comes that of St. Tryphonius, telling how the prayer of a little child shall conquer the basilisk of earthly pride, though the soldier's spear cannot overthrow *this* monster, nor maiden's zone bind him. After the picture of St. Jerome we are given the Calling of Matthew, in which Carpaccio endeavours to declare how great joy fills the fugitive servant of Riches when at last he does homage as true man of another Master. Between these two is set the central picture of the nine, small, dark itself, and in a dark corner, in arrangement following pretty closely the simple tradition of earlier Venetian masters. The scene is an untilled garden—the subject, the Agony of our Lord.

The prominent feature of the stories Carpaccio has chosen—setting aside at present the two gospel incidents—is that, though heartily Christian, they are historically drawn quite as much from Greek as from mediæval mythology. Even in the scenes from St. Jerome's life, a well-known classical tale,

¹ Dante, "*Eclogues*," i. 30.

² Dante, "*Par.*" l. 16.

which mingled with his legend, is introduced, and all the paintings contain much ancient religious symbolism. St. Tryphonius' conquest of the basilisk is, as we shall see, almost purely a legend of Apollo. From the middle ages onwards it has been often remarked how closely the story of St. George and the Dragon resembles that of Perseus and Andromeda. It does not merely resemble,—it *is* that story.

The earliest and central shrine of St. George,—his church, famous during the crusades, at Lydda,—rose by the stream which Pausanias, in the second century, saw running still "red as blood," because Perseus had bathed there after his conquest of the sea monster. From the neighbouring town of Joppa, as Pliny tells us, the skeleton of that monster was brought by M. Scaurus to Rome in the first century B.C. St. Jerome was shown on this very coast a rock known by tradition as that to which Andromeda had been bound. Before his day Josephus had seen in that rock the holes worn by her fetters.

In the place chosen by fate for this the most famous and finished example of harmony between the old faith and the new there is a strange double piece of real mythology. Many are offended when told that with the best teaching of the Christian Church Gentile symbolism and story have often mingled. Some still lament vanished dreams of the world's morning, echo the

"Voice of weeping heard, and loud lament,"

by woodland altar and sacred thicket. But Lydda was the city where St. Peter raised from death to doubly-marvellous service that loved garment-maker, full of good works, whose name was Wild Roe—Greek 'type of dawn with its pure visions. And Lydda "was nigh unto Joppa,"² where was let down from heaven the mystic sheet, full of every kind of liv-

¹ The Hebrew poets, too, knew "the Hind of the glow of dawn."

² Near Joppa the Moslem (who also reverences St. George) sees the field of some great final contest between the Evil and the Good, upon whom the ends of the world shall have come—a contest surely that will require the presence of our warrior-marshal.

ing creature, (this, centuries before, a symbol familiar to the farthest east,¹) for lasting witness to the faithful that through his traving creation God has appointed all things to be helpful and holy to man, has made nothing common or unclean.

There is a large body of further evidence proving the origin of the story of St. George and the Dragon from that of Perseus. The names of certain of the persons concerned in both coincide. Secondary, or later variations in the place of the fight appear alike in both legends. For example, the scene of both is sometimes laid in Phœnicia, north of Joppa. But concerning this we may note that a mythologist of the age of Augustus,² recounting this legend, is careful to explain that the name of Joppa had since been changed to Phœnice. The instance of most value, however—because connected with a singular identity of local names—is that account which takes both Perseus and St. George to the Nile delta. The Greek name of Lydda was Diospolis. Now St. Jerome speaks strangely of Alexandria as also called Diospolis, and there certainly was a Diospolis (later Lydda) near Alexandria, where “alone in Egypt,” Strabo tells us, “men did not venerate the crocodile, but held it in dishonour as most hateful of living things.” One of the “Crocodile towns” of Egypt was close by this. Curiously enough, considering the locality, there was also a “Crocodile-town” a short distance north of Joppa. In Thebes, too, the greater Diospolis, there was a shrine of Perseus, and near it another *Κροκοδείλων Πόλις*. This persistent recurrence of the name Diospolis probably points to Perseus’ original identity with the sun—noblest birth of the Father of Lights. In its Greek form that name was, of course, of comparatively late imposition, but we may well conceive it to have had reference³ to a local terminology and worship much more ancient. It is not unreasonable to connect too the Diospolis of Cappadocia, a region so

¹ Compare the illustrations on p. 44 of Didron’s “*Iconographie Chrétienne*” (English translation, p. 41).

² Conon. Narr., XL.

³ Compare the name Heliopolis given both to Baalbeck and On.

frequently and mysteriously referred to as that of St. George's birth.

Further, the stories both of Perseus and of St. George are curiously connected with the Persians; but this matter, together with the saint's Cappadocian nationality, will fall to be considered in relation to a figure in the last of Carpaccio's three pictures, which will open up to us the earliest history and deepest meaning of the myth.

The stories of the fight given by Greeks and Christians are almost identical. There is scarcely an incident in it told by one set of writers but occurs in the account given by some member or members of the other set, even to the crowd of distant spectators Carpaccio has so dwelt upon, and to the votive altars raised above the body of the monster, with the stream of healing that flowed beside them. And while both accounts say how the saved nations rendered thanks to the Father in heaven, we are told that the heathen placed, beside His altar, altars to the Maiden Wisdom and to Hermes, while the Christians placed altars dedicated to the Maiden Mother and to George. Even Medusa's head did not come amiss to the mediæval artist, but set in the saint's hand became his own, fit indication of the death by which he should afterwards glorify God. And here we may probably trace the original error—if, indeed, to be called an error—by which the myth concerning Perseus was introduced into the story of our soldier-saint of the East. From the fifth century to the fifteenth, mythologists nearly all give, and usually with approval, an interpretation of the word "gorgon" which makes it identical in meaning and derivation with "George." When comparatively learned persons, taught too in this special subject, accepted such an opinion and insisted upon it, we cannot be surprised if their contemporaries, uneducated, or educated only in the Christian mysteries, took readily a similar view, especially when we consider the wild confusion in mediæval minds concerning the spelling of classical names. Now just as into the legend of St. Hippolytus there was introduced a long episode manifestly derived from some disarranged and misunderstood series of paintings or sculptures concerning

the fate of the Greek Hippolytus,—and this is by no means a singular example, the name inscribed on the work of art being taken as evidence that it referred to the only bearer of that name then thought of—so, in all probability, it came about with St. George. People at Lydda far on into Christian times would know vaguely, and continue to tell the story, how long ago under that familiar cliff the dragon was slain and the royal maid released. Then some ruined fresco or vase painting of the event would exist, half forgotten, with the names of the characters written after Greek fashion near them in the usual superbly errant caligraphy. The Gorgon's name could scarcely fail to be prominent in a series of pictures from Perseus's history, or in this scene as an explanation of the head in his hand. A Christian pilgrim, or hermit, his heart full of the great saint, whose name as "Triumphant" filled the East, would, when he had spelt out the lettering, at once exclaim, "Ah, here is recorded another of my patron's victories." The probability of this is enhanced by the appearance in St. George's story of names whose introduction seems to require a similar explanation. But we shall find that the battle with the dragon, though not reckoned among St. George's deeds before the eleventh or twelfth century, is entirely appropriate to the earliest sources of his legend.

One other important parallel between Perseus and St. George deserves notice, though it does not bear directly upon these pictures. Both are distinguished by their burnished shields. The hero's was given him by Athena, that, watching in it the reflected figure of the Gorgon,¹ he might strike rightly with his sickle-sword, nor need to meet in face the mortal horror of her look. The saint's bright shield rallied once and again a breaking host of crusaders, as they seemed to see it blaze in their van under Antioch's wall, and by the breaches of desecrated Zion. But his was a magic mirror; work of craftsmen more cunning than might obey the Queen of Air. Turned to visions of terror and death, it threw back by law

¹ The allegorising Platonists interpret Medusa as a symbol of man's sensual nature. This we shall find to be Carpaccio's view of the dragon of St. George.

² Acts xi. 26.

of diviner optics an altered image—the crimson blazon of its cross.¹ So much for the growth of the dragon legend, fragment of a most ancient faith, widely spread and variously localised, thus made human by Greek, and passionately spiritual by Christian art.

We shall see later that Perseus is not St. George's only blood-relation among the powers of earlier belief; but for Englishmen there may be a linked association, if more difficult to trace through historic descent, yet, in its perfect harmony, even more pleasantly strange. The great heroic poem which remains to us in the tongue of our Anglo-Saxon ancestors—intuitive creation and honourable treasure for ever of simple English minds—tells of a warrior whose names, like St. George's, are "Husbandman" and "Glorious," whose crowning deed was done in battle with the poisonous drake. Even a figure very important in St. George's history—one we shall meet in the third of these pictures—is in this legend not without its representative—that young kinsman of the Saxon hero, "among the faithless" earls "faithful only he," who holds before the failing eyes of his lord the long rusted helm and golden standard, "wondrous in the grasp," and mystic vessels of ancient time, treasure redeemed at last by a brave man's blood from the vaulted cavern of the "Twilight Flyer." For Beowulf indeed slays the monster, but wins no princess, and dies of the fiery venom that has scorched his limbs in the contest. Him there awaited such fires alone—seen from their bleak promontory afar over northern seas—as burned once upon the ridge of Cēta, his the Heraklean crown of poplar leaves only, blackened without by the smoke of hell, and on the inner side washed white with the sweat of a labourer's brow.² It is a wilder form of the great story told by

¹ Compare the strange reappearance of the Æginetan Athena as St. John on the Florin. There the arm that bore the shield now with pointed finger gives emphasis and direction to the word "Behold."

² There was in his People's long lament for Beowulf one word about the hidden future, "when he must go forth from the body to become" What to become we shall not know, for fate has struck out just the four letters that would have told us.

seers ' who knew only the terror of nature and the daily toil of men, and the doom that is over these for each of us. The royal maiden for ever set free, the sprinkling of pure water unto eternal life,—this only such eyes may discern as by happier fate have also rested upon tables whose divine blazon is the law of heaven ; such hearts alone conceive, as, trained in some holy city of God, have among the spirits of just men made perfect, learned to love His commandment.

Such, then, was the venerable belief which Carpaccio set himself to picture in the Chapel of St. George. How far he knew its wide reign and ancient descent, or how far, without recognising these, he intuitively acted as the knowledge would have led him, and was conscious of lighting up his work by Gentile learning and symbolism, must to us be doubtful. It is not doubtful that, whether with open eyes, or in simple obedience to the traditions of his training, or, as is most likely, loyal as well in wisdom as in humility, he did so illumine it, and very gloriously. But painting this glory, he paints with it the peace that over the king-threatened cradle of another Prince than Perseus, was proclaimed to the heavy-laden.

The first picture on the left hand as we enter the chapel shows St. George on horseback, in battle with the Dragon. Other artists, even Tintoret,² are of opinion that the Saint rode a white horse. The champion of Purity must, they hold, have been carried to victory by a charger ethereal and

¹ "Beowulf" was probably composed by a poet nearly contemporary with Bede. The dragon victory was not yet added to the glories of St. George. Indeed, Pope Gelasius, in Council, more than a couple of centuries before, had declared him to be one of those saints "whose names are justly revered among men, but whose deeds are known to God only." Accordingly the Saxon teacher invokes him somewhat vaguely thus:—

"Invicto mundum qui sanguine temnis
Infinita refers, Georgi Sancte, trophæa !"

Yet even in these words we see a reverence similar to Carpaccio's for St. George as patron of purity. And the deeds "known to God alone" were in His good time revealed to those to whom it pleased Him.

² In the ante-chapel of the Ducal Palace.

splendid as a summer cloud. Carpaccio believed that his horse was a dark brown. He knew that this colour is generally the mark of greatest strength and endurance ; he had no wish to paint here an ascetic's victory over the flesh. St. George's warring is in the world, and for it ; he is the enemy of its desolation, the guardian of its peace ; and all vital force of the lower Nature he shall have to bear him into battle ; submissive indeed to the spur, bitted and bridled for obedience, yet honourably decked with trappings whose studs and bosses are fair carven faces. But though of colour prosaically useful, this horse has a deeper kinship with the air. Many of the ancient histories and vase-paintings tell us that Perseus, when he saved Andromeda, was mounted on Pegasus. Look now here at the mane and tail, swept still back upon the wind, though already the passionate onset has been brought to sudden pause in that crash of encounter. Though the flash of an earthly fire be in his eye, its force in his limbs—though the clothing of his neck be Chthonian thunder—this steel is brother, too, to that one, born by farthest ocean wells, whose wild mane and sweeping wings stretch through the firmament as light is breaking over earth. More ; these masses of billowy hair tossed upon the breeze of heaven are set here for a sign that this, though but one of the beasts that perish, has the roots of his strong nature in the power of heavenly life, and is now about His business who is Lord of heaven and Father of men. The horse is thus, as we shall see, opposed to certain other signs, meant for our learning, in the dream of horror round this monster's den.¹

St. George, armed to his throat, sits firmly in the saddle. All the skill gained in a chivalric youth, all the might of a soldier's manhood, he summons for this strange tourney, stooping slightly and gathering his strength as he drives the spear-point straight between his enemy's jaws. His face is very fair, at once delicate and powerful, well-bred in the fullest bear-

¹ This cloudlike effect is through surface rubbing perhaps more marked now than Carpaccio intended, but must always have been most noticeable. It produces a very striking resemblance to the Pegasus or the Ram of Phrixus on Greek vases.

ing of the words ; a Plantagenet face in general type, but much refined. The lower lip is pressed upwards, the brow knit, in anger and disgust partly, but more in care—and care not so much concerning the fight's ending, as that this thrust in it shall now be rightly dealt. His hair flows in bright golden ripples, strong as those of a great spring whose up-welling waters circle through some clear pool, but it breaks at last to float over brow and shoulders in tendrils of living light.¹ Had Carpaccio been aware that St. George and Perseus are, in this deed, one ; had he even held, as surely as Professor Müller finds reason to do, that at first Perseus was but the sun in his strength—for very name, being called the “Brightly-Burning”—this glorious head could not have been, more completely than it is, made the centre of light in the picture. In Greek works of art, as a rule, Perseus, when he rescues Andromeda, continues to wear the peaked Phrygian cap, dark helmet of Hades,² by whose virtue he moved, invisible, upon Medusa through coiling mists of dawn. Only after victory might he unveil his brightness. But about George from the first is no shadow. Creeping thing of keenest eye shall not see that splendour which is so manifest, nor with guile spring upon it unaware, to its darkening. Such knowledge alone for the dragon—dim sense as of a horse with its rider, moving to the fatal lair, hope, pulseless,—not of heart, but of talon and maw—that here is yet another victim, then only between his teeth that keen lance-point, thrust far before the Holy Apparition at whose rising the Power of the Vision of Death waxes faint and drops those terrible wings that bore under their shadow, not healing, but wounds for men.

The spear pierces the base of the dragon's brain, its point penetrating right through and standing out at the back of the head just above its junction with the spine. The shaft breaks in the shock between the dragon's jaws. This shivering of St. George's spear is almost always emphasized in pictures of him—sometimes, as here, in act, oftener by position of the splintered fragments prominent in the foreground. This is no tra-

¹ At his martyrdom St. George was hung up by his hair to be scourged.

² Given by Hermes (Chthonios).

dition of ancient art, but a purely mediæval incident, yet not, I believe, merely the vacant reproduction of a sight become familiar to the spectator of tournaments. The spear was type of the strength of human wisdom. This checks the enemy in his attack, subdues him partly, yet is shattered, having done so much, and of no help in perfecting the victory or in reaping its reward of joy. But at the Saint's "loins, girt about with truth," there hangs his holier weapon—the Sword of the Spirit, which is the Word of God.

The Dragon¹ is bearded like a goat,² and essentially a thorny³ creature. Every ridge of his body, wings, and head, bristles with long spines, keen, sword-like, of an earthy brown colour or poisonous green. But the most truculent-looking of all is a short, strong, hooked one at the back of his head, close to where the spear-point protrudes.⁴ These thorns are partly the same vision—though seen with even clearer eyes, dreamed by a heart yet more tender—as Spenser saw in the troop of urchins coming up with the host of other lusts against the Castle of Temperance. They are also symbolic as weeds whose deadly growth brings the power of earth to waste and chokes its good. These our Lord of spiritual husbandmen must for preliminary task destroy. The agricultural process consequent on this first step in tillage we shall see in the next picture, whose subject is the triumph of the ploughshare sword, as the subject of this one is the triumph of the pruning-hook spear.⁵ To an Italian of Carpaccio's time, further, spines—etymologically connected in Greek and

¹ It should be noticed that St. George's dragon is never human-headed, as often St. Michael's.

² So the Theban dragon on a vase, to be afterwards referred to.

³ The following are Lucian's words concerning the monster slain by Perseus, "*Καὶ τὸ μὲν ἔπειτα πεφυκὸς τοῖς ἀκανθαῖς καὶ δεδιττόμενον τῷ χόσματι.*"

⁴ I do not know the meaning of this here. It bears a striking resemblance to the crests of the dragon of Triptolemus on vases. These crests signify primarily the springing blade of corn. That, here, has become like iron.

⁵ For "pruning-hooks" in our version, the Vulgate reads "*ligones*"—tools for preparatory clearance.

Latin, as in English, with the backbone—were an acknowledged symbol of the lust of the flesh, whose defeat the artist has here set himself to paint. The mighty coiling tail, as of a giant eel,¹ carries out the portraiture. For this, loathsome as the body is full of horror, takes the place of the snails ranked by Spenser in line beside his urchins. Though the monster, half-rampant, rises into air, turning claw and spike and tooth towards St. George, we are taught by this grey abomination twisting in the slime of death that the threatened destruction is to be dreaded not more for its horror than for its shame.

Behind the dragon lie, naked, with dead faces turned heavenwards, two corpses—a youth's and a girl's, eaten away from the feet to the middle, the flesh hanging at the waist in loathsome rags torn by the monster's teeth. The man's thigh and upper-arm bones snapped across and sucked empty of marrow, are turned to us for special sign of this destroyer's power. The face, foreshortened, is drawn by death and decay into the ghastly likeness of an ape's.² The girl's face—seen in profile—is quiet and still beautiful; her long hair is heaped as for a pillow under her head. It does not grow like St. George's, in living ripples, but lies in fantastic folds, that have about them a savour, not of death only, but of corruption. For all its pale gold they at once carry back one's mind to Turner's Pytho, where the arrow of Apollo strikes him in the midst, and, piercing, reveals his foulness. Round her throat cling a few torn rags, these only remaining of the white gar-

¹ The eel was Venus' selected beast-shape in the "Flight of the Gods." Boccaccio has enlarged upon the significance of this. *Gen. Deor.* IV. 68. One learns from other sources that a tail was often symbol of sensuality.

² In the great Botticelli of the National Gallery, known as *Mars and Venus*, but almost identical with the picture drawn afterwards by Spenser of the *Bower of Acrasia*, the sleeping youth wears an expression, though less strongly marked, very similar to that of this dead face here. Such brutish paralysis is with scientific accuracy made special to the male. It may be noticed that the power of venomously wounding, expressed by Carpaccio through the dragon's spines, is in the Botticelli signified by the swarm of hornets issuing from the tree-trunk by the young man's head.

ment that clothed her once. Carpaccio was a diligent student of ancient mythology. Boccaccio's very learned book on the Gods was the standard classical dictionary of those days in Italy. It tells us how the Cyprian Venus—a mortal princess in reality, Boccaccio holds—to cover her own disgrace led the maidens of her country to the sea-sands, and, stripping them there, tempted them to follow her in shame. I suspect Carpaccio had this story in his mind, and meant here to reveal in true dragon aspect the Venus that once seemed fair, to show by this shore the fate of them that follow her. It is to be noticed that the dead man is an addition made by Carpaccio to the old story. Maidens of the people, the legend-writers knew, had been sacrificed before the Princess; but only he, filling the tale—like a cup of his country's fairly fashioned glass—full of the wine of profitable teaching, is aware that men have often come to these yellow sands to join there in the dance of death—not only, nor once for all, this Saint who clasped hands with Victory. Two ships in the distance—one stranded, with rigging rent or fallen, the other moving prosperously with full sails on its course—symbolically repeat this thought.¹

Frogs clamber about the corpse of the man, lizards about the woman. Indeed for shells and creeping things this place where strangers lie slain and unburied would have been to the good Palissy a veritable and valued potter's field. But to every one of these cold and scaly creatures a special symbolism was attached by the science—not unwisely dreaming—of Carpaccio's day. They are, each one, painted here to amplify and press home the picture's teaching. These lizards are born of a dead man's flesh, these snakes of his marrow:² and adders, the most venomous, are still only lizards ripened witheringly from loathsome flower into poisonous fruit. The frogs³—symbols, Pierius tells us, of imperfection and shame—

¹ "The many fail, the one succeeds."

² "The silver cord" not "loosed" in God's peace, but thus devilishly quickened.

³ Compare the "unclean spirits come out of the mouth of the dragon," in Revelation.

lessness—are in transfigured form those Lycian husbandmen whose foul words mocked Latona, whose feet defiled the wells of water she thirsted for, as the veiled mother painfully journeyed with those two babes on her arm, of whom one should be Queen of Maidenhood, the other, Lord of Light, and Guardian of the Ways of Men.¹ This subtle association between batrachians and love declining to sense lay very deep in the Italian mind. In “*Ariadne Florentina*” there are two engravings from Botticelli of Venus, as a star floating through heaven and as foam-born rising from the sea. Both pictures are most subtly beautiful, yet in the former the lizard likeness shows itself distinctly in the face, and a lizard’s tail appears in manifest form as pendulous crest of the chariot, while in the latter not only contours of profile and back,² but the selected attitude of the goddess, bent and half emergent, with hand resting not over firmly upon the level shore, irresistibly recall a frog.

In the foreground, between St. George and the Dragon, a spotted lizard labours at the task set Sisypheus in hell for ever. Sisypheus, the cold-hearted and shifty son of Æolus,³ stained in life by nameless lust, received his mocking doom of toil, partly for his treachery—winning this only in the end,—partly because he opposed the divine conception of the Æacid race; but above all, as penalty for the attempt to elude the fate of death “that is appointed alike for all,” by refusal for his own body of that “sowing in corruption,” against which a deeper furrow is prepared by the last of husbandmen with whose labour each of us has on earth to do. Then, finding that Carpaccio has had in his mind one scene of Tartarus, we may believe the corpse in the background, torn by carrion-birds, to be not merely a meaningless incident of horror, but a reminiscence of enduring punishment avenging upon Tityus⁴ the insulted purity of Artemis.⁵

¹ Ἀγνέις.

² Compare the account of the Frog’s hump, “*Ariadne Florentina*,” p. 93.

³ Compare Pindar’s use of ἀόλος as a fit adjective for ψεύδης, *Nem.* viii. 43.

⁴ “*Terræ omniparentis alumnum.*”

⁵ Or, as the story is otherwise given, of the mother of Artemis, as in the case of the Lycian peasants above.

The coiled adder is the familiar symbol of eternity, here meant either to seal for the defeated their fate as final, or to hint, with something of Turner's sadness, that this is a battle not gained "once for ever" and "for all," but to be fought anew by every son of man, while, for each, defeat shall be deadly, and victory still most hard, though an armed Angel of the Victory of God be our marshal and leader in the contest. A further comparison with Turner is suggested by the horse's skull between us and Saint George. A similar skeleton is prominent in the corresponding part of the foreground in the "Jason" of the *Liber Studiorum*. But Jason clammers to victory on foot, allows no charger to bear him in the fight. Turner, more an antique ' Hellene than a Christian prophet, had, as all the greatest among the Greeks, neither vision nor hope of any more perfect union between lower and higher nature by which that inferior creation, groaning now with us in pain, should cease to be type of the mortal element, which seems to shame our soul as basing it in clay, and, with that element, become a temple-platform, lifting man's life towards heaven.²

With Turner's adder, too, springing immortal from the Python's wound, we cannot but connect this other adder of Carpaccio's, issuing from the white skull of a great snake. Adders, according to an old fancy, were born from the jaws of their living mother. Supernatural horror attaches to this symbolic one, writhing out from between the teeth of that ophidian death's-head. And the plague, not yet fully come forth, but already about *its* father's business, venomously fastens on a frog, type of the sinner whose degradation is but the beginning of punishment. So soon the worm that dies not is also

¹ Hamlet, V. ii. 352.

² Pegasus and the immortal horses of Achilles, born like Pegasus by the ocean wells, are always to be recognized as spiritual creatures, not—as St. George's horse here—earthly creatures, though serving and manifesting divine power. Compare too the fate of Argus (Homer, *Od.* XVII.) In the great Greek philosophies, similarly, we find a realm of formless shadow eternally unconquered by sacred order, offering a contrast to the modern systems which aim at a unity to be reached, if not by reason, at least by what one may not inaccurately call an act of faith.

upon him—in its fang Circean poison to make the victim one with his plague, as in that terrible circle those, afflicted, whom “vita bestial piacque e non humana.”

Two spiral shells¹ lie on the sand, in shape related to each other as frog to lizard, or as Spenser's urchins, spoken of above, to his snails. One is round and short, with smooth viscous-looking lip, turned over, and lying towards the spectator. The other is finer in form, and of a kind noticeable for its rows of delicate spines. But, since the dweller in this one died, the waves of many a long-fallen tide rolling on the shingle have worn it almost smooth, as you may see its fellows to-day by hundreds along Lido shore. Now such shells were, through heathen ages innumerable and over many lands, holy things, because of their whorls moving from left to right² in some mysterious sympathy, it seemed, with the sun in his daily course through heaven. Then as the open clam-shell was special symbol of Venus, so these became of the Syrian Venus, Ashtaroth, Ephesian Artemis, queen, not of purity but of abundance, Mylitta, ἡ τις ποτ' ἐστίν, the many named and widely worshipped.³ In Syrian figures still existing she bears just such a shell in her hand. Later writers, with whom the source of this symbolism was forgotten, accounted for it, partly by imaginative instinct, partly by fanciful invention concerning the nature and way of life of these creatures. But there is here yet a further reference, since from such shells along the Syrian coast was crushed out, sea-purple and scarlet, the juice of the Tyrian dye. And the power of sensual delight throned in the chief places of each merchant city, decked her “stately bed” with coverings whose tincture was the stain of that baptism.⁴ The shells are

¹ Ovid associates shells with the enemy of Andromeda, but regarding it as a very ancient and fish-like monster, plants them on its back—

“terga cavis super obsita conchis.”—*Ov. Met.*, IV. 724.

² In India, for the same reason, one of the leading marks of the Buddha's perfection was his hair, thus spiral.

³ Compare the curious tale about the Echeneis. Pliny, *Hist. Nat.*, IX. 25. “De echeneide ejusque naturâ mirabili.”

⁴ The purple of Lydda was famous. Compare Fors Clavigera, April, 1876, p. 2, and Deucalion, § 39.

empty now, devoured—lizards on land or sea-shore are ever to such “inimicissimum genus”¹—or wasted in the deep. For the ripples² that have thrown and left them on the sand are a type of the lusts of men, that leap up from the abyss, surge over the shore of life, and fall in swift ebb, leaving desolation behind.

Near the coiled adder is planted a withered human head. The sinews and skin of the neck spread, and clasp the ground—as a zoophyte does its rock—in hideous mimicry of an old tree’s knotted roots. Two feet and legs, torn off by the knee, lean on this head, one against the brow and the other behind. The scalp is bare and withered. These things catch one’s eye on the first glance at the picture, and though so painful are made thus prominent as giving the key to a large part of its symbolism. Later Platonists—and among them those of the fifteenth century—developed from certain texts in the *Timæus*³ a doctrine concerning the mystical meaning of hair, which coincides with its significance to the vision of early (pre-Platonic) Greeks. As a tree has its roots in earth, and set thus, must patiently abide, bearing such fruit as the laws of nature may appoint, so man, being of other family—these dreamers belonged to a very “pre-scientific epoch”—has his roots in heaven, and has the power of moving to and fro over the earth for service to the Law of Heaven, and as sign of his free descent. Of these diviner roots the hair is visible type. Plato tells us,⁴ that of innocent, light-hearted men, “whose thoughts were turned heavenward,” but who “imagined in their simplicity that the clearest demonstration of things above was to be obtained by sight” the race of birds had being, by change of external shape into due harmony with the soul (“μετερροθυμίζετο”)—such persons growing feathers instead of hair.⁵ We have in

¹ Pliny, *Hist. Nat.*, VIII. 39.

² Under the name of *Salacia* and *Venilia*. See St. August., *Civ. Dei*, VII. 22.

³ Plato, *Tim.*, 75, 76.

⁴ *Ibid.* 91, D. E.

⁵ The most devoid of wisdom were stretched on earth, becoming footless and creeping things, or sunk as fish in the sea. So, we saw Venus

Dante,¹ too, an inversion of tree nature parallel to that of the head here. The tree, with roots in air, whose sweet fruit is, in Purgatory, alternately, to gluttonous souls, temptation, and purifying punishment—watered, Landino interprets, by the descending spray of Lethe—signifies that these souls have forgotten the source and limits of earthly pleasure, seeking vainly in it satisfaction for the hungry and immortal spirit. So here, this blackened head of the sensual sinner is rooted to earth, the sign of strength drawn from above is stripped from off it, and beside it on the sand are laid, as in hideous mockery, the feet that might have been beautiful upon the mountains. Think of the woman's body beyond, and then of this head—"instead of a girdle, a rent; and instead of well-set hair, baldness." The worm's brethren, the Dragon's elect, wear such shameful tonsure, unencircled by the symbolic crown; prodigal of life, "risurgeranno," from no quiet grave, but from this haunt of horror, "co crin mozzi"²—in piteous witness of wealth ruinously cast away. Then compare, in light of the quotation from Plato above, the dragon's thorny plumage; compare, too, the charger's mane and tail, and the rippling glory that crowns St. George. It is worth while, too, to have in mind the words of the "black cherub" that had overheard the treacherous counsel of Guido de Montefeltro. From the moment it was uttered, to that of the sinner's death, the evil spirit says, "stato gli sono a crini"³—lord of his fate. Further, in a Venetian series of engravings illustrating Dante (published 1491), the firebreathings of the Dragon on Cacus' shoulders transform themselves into the Centaur's femininely flowing hair, to signify the inspiration of his forceful fraud. This "power on his head" he has because of such an angel.⁴ When we consider the Princess we shall find this symbolism yet further carried, but just now have to notice how the closely connected franchise of graceful motion.

chosen transmigration was into the form of an eel—other authorities say, of a fish.

¹ Dante, *Purg.*, XXII., XXIII.

² *Ibid.* *Inf.*, VII. 57. *Purg.*, XXII. 46.

³ *Ibid.* *Inf.*, XXVII.

⁴ *Ibid.* XXV.

lost to those dishonoured ones, is marked by the most carefully-painted bones lying on the left—a thigh-bone dislocated from that of the hip, and then thrust through it. Curiously, too, such dislocation would in life produce a hump, mimicking fairly enough in helpless distortion that one to which the frog's leaping power is due.¹

Centrally in the foreground is set the skull, perhaps of an ape, but more probably of an ape-like man, "with forehead villanous low." This lies so that its eye-socket looks out, as it were, through the empty eyehole of a sheep's skull beside it. When man's vision has become ovine merely, it shall at last, even of grass, see only such bitter and dangerous growth as our husbandman must reap with a spear from a dragon's wing.

The remaining minor words of this poem in a forgotten tongue I cannot definitely interpret. The single skull with jaw-bone broken off, lying under the dragon's belly, falls to be mentioned afterwards. The ghastly heap of them, crowned by a human mummy, withered and brown,² beside the coil of the dragon's tail, seem meant merely to add general emphasis to the whole. The mummy (and not this alone in the picture) may be compared with Spenser's description of the Captain of the Army of Lusts:—

"His body lean and meagre as a rake,
And skin all withered like a dried rook,
Thereto as cold and dreary as a snake.

* * * * *

Upon his head he wore a helmet light,
Made of a dead man's skull, that seemed a ghastly sight."

The row of five palm trees behind the dragon's head perhaps refers to the kinds of temptation over which Victory must be gained, and may thus be illustrated by the five troops that in Spenser assail the several senses, or beside Chaucer's five fingers of the hand of lust. It may be observed that

¹ 'Ariadne Florentina,' Lect. III., p. 93.

² The venom of the stellio, a spotted species of lizard, emblem of shamelessness, was held to cause blackening of the face.

Pliny speaks of the Essenes—precursors of the Christian Hermits—who had given up the world and its joys as “gens socia palmarum.”¹

Behind the dragon, in the far background, is a great city. Its walls and towers are crowded by anxious spectators of the battle. There stands in it, on a lofty pedestal, the equestrian statue of an emperor on horseback, perhaps placed there by Carpaccio for sign of Alexandria, perhaps merely from a Venetian's pride and joy in the great figure of Colleone recently set up in his city. In the background of the opposite (St. George's) side of the picture rises a precipitous hill, crowned by a church. The cliffs are waveworn, an arm of the sea passing between them and the city.

Of these hieroglyphics, only the figure of the princess now remains for our reading. The expression on her face, ineffable by descriptive words,² is translated into more tangible symbols by the gesture of her hands and arms. These repeat, with added grace and infinitely deepened meaning, the movement of maidens who encourage Theseus or Cadmus in their battle with monsters on many a Greek vase. They have been clasped in agony and prayer, but are now parting—still just a little doubtfully—into a gesture of joyous gratitude to this captain of the army of salvation and to the captain's Captain. Raphael³ has painted her running from the scene of battle. Even with Tintoret⁴ she turns away for flight; and if her hands are raised to heaven, and her knees fall to the earth, it is more that she stumbles in a woman's weakness, than that she abides in faith or sweet self-surrender. Tintoret sees the scene as in the first place a matter of fact, and paints accord-

¹ Pliny, Hist. Nat., V. 17.

² Suppose Caliban had conquered Prospero, and fettered him in a fig-tree or elsewhere; that Miranda, after watching the struggle from the cave, had seen him coming triumphantly to seize her; and that the first appearance of Ferdinand is, just at that moment, to her rescue. If we conceive how she would have looked then, it may give some parallel to the expression on the princess's face in this picture, but without a certain light of patient devotion here well marked.

³ Louvre.

⁴ National Gallery.

ingly, following his judgment of girl nature.¹ Carpaccio sees it as above all things a matter of faith, and paints mythically for our teaching. Indeed, doing this, he repeats the old legend with more literal accuracy. The princess was offered as a sacrifice for her people. If not willing, she was at least submissive; nor for herself did she dream of flight. No chains in the rock were required for the Christian Andromeda.

"And the king said, . . . 'Daughter, I would you had died long ago rather than that I should lose you thus.' And she fell at his feet, asking of him a father's blessing. And when he had blessed her once and again, with tears she went her way to the shore. Now St. George chanced to pass by that place, and he saw her, and asked why she wept. But she answered, 'Good youth, mount quickly and flee away, that you die not here shamefully with me.' Then St. George said, 'Fear not, maiden, but tell me what it is you wait for here, and all the people stand far off beholding.' And she said, 'I see, good youth, how great of heart you are; but why do you wish to die with me?' And St. George answered, 'Maiden, do not fear; I go not hence till you tell me why you weep.' And when she had told him all, he answered, 'Maiden, have no fear, for in the name of Christ will I save you.' And she said, 'Good soldier,—lest you perish with me! For that I perish alone is enough, and you could not save me; you would perish with me.' Now while she spoke the dragon raised his head from the waters. And the maiden cried out, all trembling, 'Flee, good my lord, flee away swiftly.'"² But our "very loyal chevalier of the faith" saw cause to disobey the lady.

Yet Carpaccio means to do much more than just repeat this story. His princess, (it is impossible, without undue dividing of its substance, to put into logical words the truth

¹ And perhaps from a certain ascetic feeling, a sense growing with the growing license of Venice, that the soul must rather escape from this monster by flight, than hope to see it subdued and made serviceable, (vide p. 14).

² *Legenda Aurea*.

here "embodied in a tale,")—but this princess represents the soul of man. And therefore she wears a coronet of seven gems, for the seven virtues; and of these, the midmost that crowns her forehead is shaped into the figure of a cross, signifying faith, the saving virtue.¹ We shall see that in the picture of Gethsemane also, Carpaccio makes the representative of faith central. Without faith, men indeed may shun the deepest abyss, yet cannot attain the glory of heavenly hope and love. Dante saw how such men—even the best—may not know the joy that is perfect. Moving in the divided splendour merely of under earth, on sward whose "fresh verdure," eternally changeless, expects neither in patient waiting nor in sacred hope the early and the latter rain,² "*Sembianza avevan nè trista nè lieta.*"

This maiden, then, is an incarnation of spiritual life, mystically crowned with all the virtues. But their diviner meaning is yet unrevealed, and following the one legible command she goes down to such a death for her people, vainly. Only by help of the hero who slays monstrous births of nature, to sow and tend in its organic growth the wholesome plant of civil life, may she enter into that liberty with which Christ makes His people free.

The coronet of the princess is clasped about a close red cap which hides her hair. Its tresses are not yet cast loose, inasmuch as, till the dragon be subdued, heavenly life is not secure for the soul, nor its marriage with the great Bridegroom complete. In corners even of Western Europe to this day, a maiden's hair is jealously covered till her wedding. Compare now this head with that of St. George. Carpaccio,

¹ St. Thomas Aquinas, putting logically the apostle's "substance of things hoped for," defines faith as "a habit of mind by which eternal life is begun in us" (*Summa* II. III. IV. 1).

² Epistle of James, v., Dante selects (and Carpaccio follows him) as heavenly judge of a right hope that apostle who reminds his reader how man's life is even as a vapour that appeareth for a little time and then vanisheth away. For the connection—geologically historic—of grass and showers with true human life, compare Genesis ii. 5—8, where the right translation is, "And no plant of the field was yet in the earth, and no herb yet sprung up or grown," etc.

painting a divine service of mute prayer and acted prophecy, has followed St. Paul's law concerning vestments. But we shall see how, when prayer is answered and prophecy fulfilled, the long hair—"a glory to her," and given by Nature for a veil—is sufficient covering upon the maiden's head, bent in a more mystic rite.

From the cap hangs a long scarf-like veil. It is twisted once about the princess's left arm, and then floats in the air. The effect of this veil strikes one on the first glance at the picture. It gives force to the impression of natural fear, yet strangely, in light fold, adds a secret sense of security, as though the gauze were some sacred ægis. And such indeed it is, nor seen first by Carpaccio, though probably his intuitive invention here. There is a Greek vase-picture¹ of Cadmus attacking a dragon, Ares-begotten, that guarded the sacred spring of the warrior-god. That fight was thus for the same holy element whose symbolic sprinkling is the end of this one here. A maiden anxiously watches the event; her gesture resembles the princess's; her arm is similarly shielded by a fold of her mantle. But we have a parallel at once more familiar and more instructively perfect than this. Cadmus had a daughter, to whom was given power upon the sea, because in utmost need she had trusted herself to the mercy of its billows. Lady of its foam, in hours when "the blackening wave is edged with white," she is a holier and more helpful Aphrodite, —a "water-sprite" whose voice foretells that not "wreck" but salvation "is nigh." In the last and most terrible crisis of that long battle with the Power of Ocean, who denied him a return to his Fatherland, Ulysses would have perished in the waters without the veil of Leucothea wrapped about his breast as divine life-buoy. And that veil, the "immortal" *κρήδεμνον*,² was just such a scarf attached to the head-dress as this one o-

¹ Inghirami gives this (No. 239).

² In pursuance of the same symbolism, Troy walls were once literally called "salvation," this word, with, for certain historical reasons, the added epithet of "holy," being applied to them. With the *κρήδεμνα* Penelope shielded her "tender" cheeks in presence of the suitors.

the princess's here ¹ Curiously, too, we shall see that Leucothea (at first called Ino), of Thebes' and Cadmus' line, daughter of Harmonia, is closely connected with certain sources of the story of St. George.² But we have first to consider the dragon's service.

¹ Vide Nitsch ad Od., V. 346.

² λεγοντι δ' ἐν καὶ θαλάσσει

. . . βλοτον ἔφθιτον

Ἰνοῖ τετάχθαι τὸν δλον ἀμφὶ χρόνον.

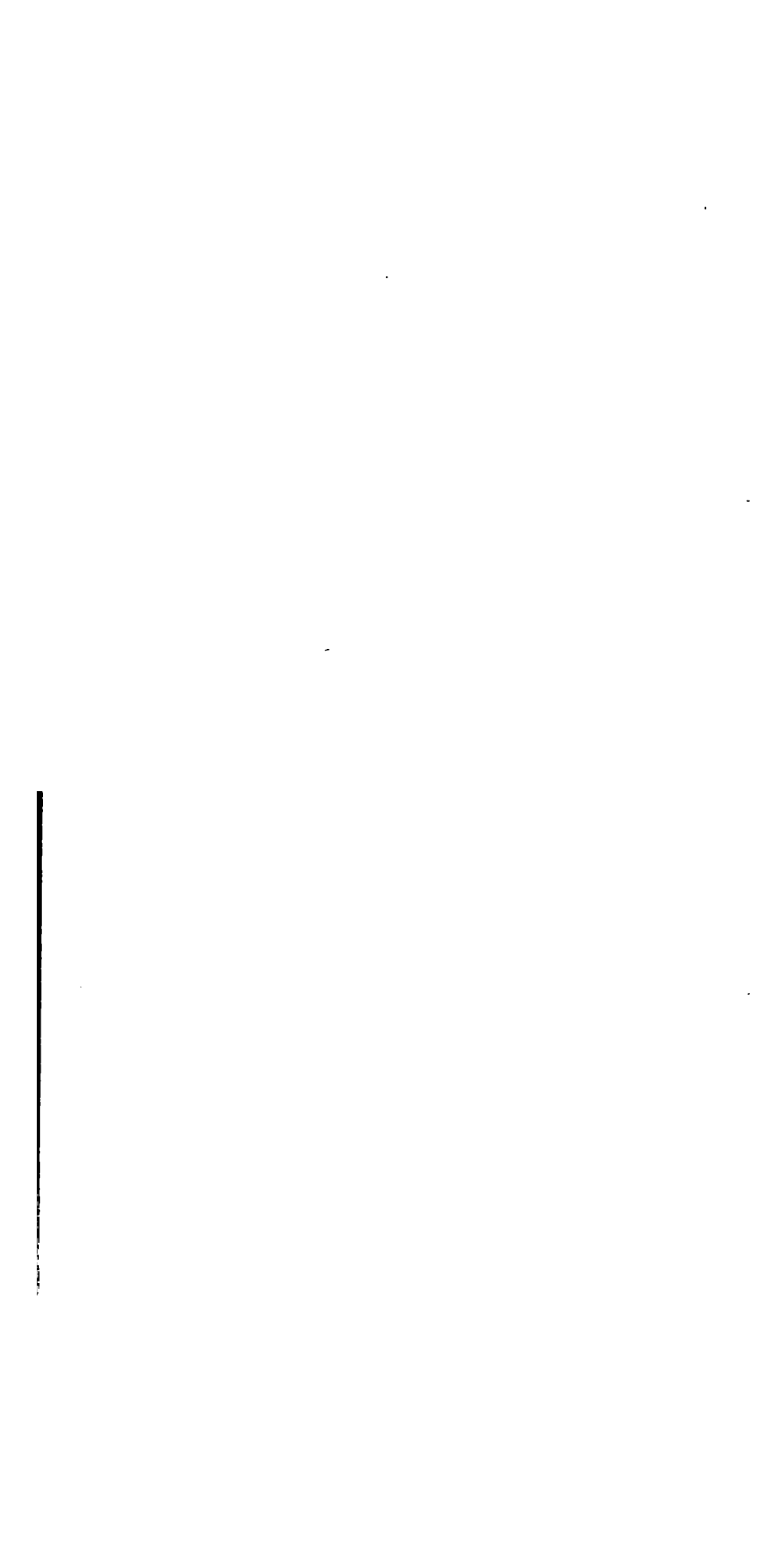
(Pind. Ol., II. 51.)

The Editor had hope of publishing this book a full year ago. He now in all humility, yet not in uncertainty, can sum the causes of its delay, both with respect to his friend and to himself, in the words of St. Paul,

καὶ ἐνέκοψεν ἡμᾶς ὁ Σατανᾶς.

BRANTWOOD,

6th March, 1879.



APPENDIX TO CHAPTER VIII

SANCTUS, SANCTUS, SANCTUS.

AN ACCOUNT OF THE MOSAICS IN THE BAPTISTERY OF ST. MARK'S.

"The whole edifice is to be regarded less as a temple wherein to pray than as itself a Book of Common Prayer, a vast illuminated missal, bound with alabaster instead of parchment."

Stones of Venice, ii. 4, 46.

"We must take some pains, therefore, when we enter St. Mark's, to read all that is inscribed, or we shall not penetrate into the feeling either of the builder or of his times."

Stones of Venice, ii. 4, 64.

THE following catalogue of the mosaics of the Baptistery of St. Mark's was written in the autumn of 1882, after a first visit to Venice, and was then sent to Mr. Ruskin as a contribution to his collected records of the church. It was not intended for publication, but merely as notes or material for which he might possibly find some use; and if the reader in Venice will further remember that it is the work of no artist or antiquarian, but of a traveller on his holiday, he will, it is hoped, be the more ready to pardon errors and omissions which his own observation can correct and supply. The mosaics of the Baptistery are, of course, only a small portion of those to be seen throughout the church, but that portion is one complete in itself, and more than enough to illustrate the vast amount of thought contained in the scripture legible on the walls of St. Mark's by every comer who is desirous of taking any real interest in the building.

The reader, then, who proposes to make use of the present guide can, by reference to the following list, see at a glance

the subjects with which these mosaics deal, and the order in which his attention will be directed to them. They are, in addition to the altar-piece, these :—

- I. The Life of St. John the Baptist.
- II. The Infancy of Christ.
- III. St. Nicholas.
- IV. The Four Evangelists.
- V. The Four Saints.
- VI. The Greek Fathers.
- VII. The Latin Fathers.
- VIII. Christ and the Prophets.
- IX. Christ and the Apostles.
- X. Christ and the Angels.

The subject of the altar-piece is the Crucifixion. In the centre is Christ on the cross, the letters $\overline{\text{IC}}$ $\overline{\text{XC}}$ on either side. Over the cross are two angels, veiling their faces with their robes ; at its foot lies a skull,—Golgotha,—upon which falls the blood from Christ's feet, whilst on each side of the Saviour are five figures, those at the extreme ends of the mosaic being a doge and dogaress, probably the donors of the mosaic.

To the left is St. Mark— $\overline{\text{S}} \overline{\text{M}} \overline{\text{R}} \overline{\text{C}} \overline{\text{V}} \overline{\text{S}}$ —with an open book in his hand, showing the words, “In illo tempore Maria mater” “In that hour Mary his mother” She stands next the cross, with her hands clasped in grief ; above her are the letters $\text{M} - \text{P} \odot \text{V} - \mu\eta\tau\eta\rho \Theta\epsilon\omicron\upsilon$ —Mother of God.



To the right of the cross is St. John the Evangelist— $\overline{\text{S}} \overline{\text{I}} \overline{\text{O}} \overline{\text{H}} \overline{\text{E}} \overline{\text{S}} \overline{\text{E}} \overline{\text{V}} \overline{\text{G}}$ —his face covered with his hands, receiving charge of the Virgin : “When Jesus, therefore, saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son ! Then saith he to the disciple, Behold thy mother ! And from that hour the disciple took her unto his own home ” (St. John xix. 26, 27).

Lastly, next St. John the Evangelist is St. John the Baptist, bearing a scroll, on which are the words :

"ECCE AGNUS DEI ECE . . ."

"Ecce agnus Dei, ecce qui tollit peccatum mundi."

"Behold the Lamb of God which taketh away the sin of the world" (St. John i. 29).¹

I. THE LIFE OF ST. JOHN THE BAPTIST.—Leaving the altar and turning to the right, we have the first mosaic in the series which gives the life of the Baptist, and consists in all of ten pictures. (See plan, p. 160.)

- a. His birth is announced.
- b. He is born and named.
- c. He is led into the desert.
- d. He receives a cloak from an angel.
- e. He preaches to the people.
- f. He answers the Pharisees.
- g. He baptizes Christ.
- h. He is condemned to death.
- i. He is beheaded.
- j. He is buried.

a. *His birth is announced.*—This mosaic has three divisions.

1. To the left is Zacharias at the altar, with the angel appearing to him. He swings a censer, burning incense "in the order of his course." He has heard the angel's message, for his look and gesture show clearly that he is already struck dumb. Above are the words:

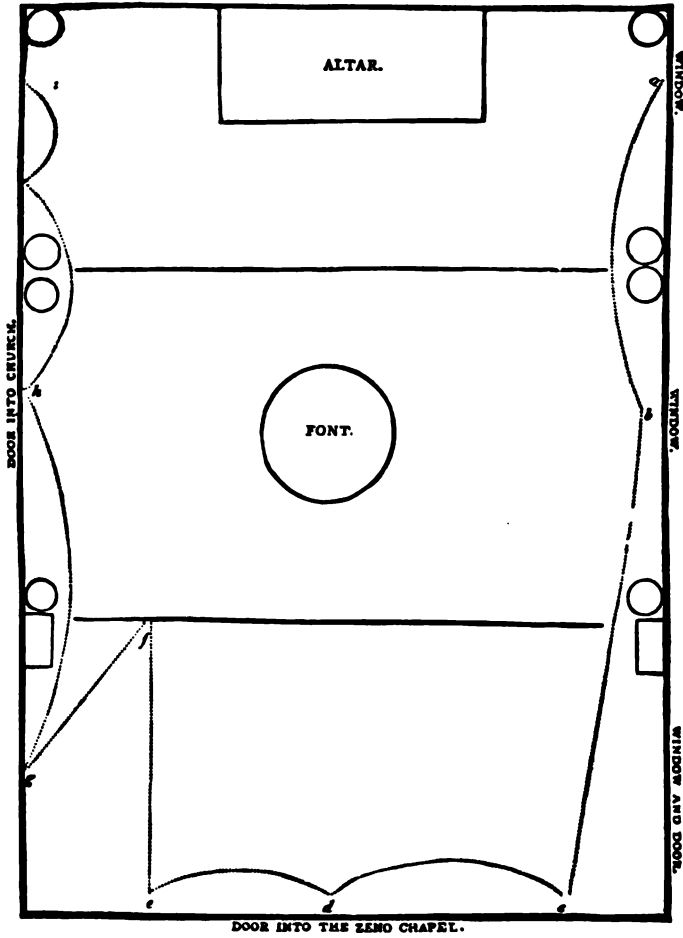
INGRESSO ZACHARIA TEPLV DNI
PARVIT EI AGLS DNI STAS
A DEXTRIS ALTARIS

"Ingresso Zacharia templum domini aparuit ei angelus domini stans a dextris altaris."

"When Zacharias had entered the temple of the Lord there appeared to him an angel of the Lord standing on the right side of the altar" (St. Luke i. 9-11).

¹ The scriptural references in this appendix are, first, to the Vulgate, which most of the legends in the Baptistery follow, and, secondly, to the English version of the Bible. The visitor will also notice that throughout the chapel the scrolls are constantly treated by the mosaicists literally as scrolls, the text being cut short even in the middle of a word by the curl of the supposed parchment.

PLAN OF THE BAPTISTERY.



2. "And the people waited for Zacharias, and marvelled that he tarried so long in the temple. And when he came out, he could not speak unto them: and they perceived that he had seen a vision in the temple: for he beckoned unto them, and remained speechless" (St. Luke i. 21, 22).

✠ H. S. ZAHARIAS EXIT
TUTUS AD PPLM

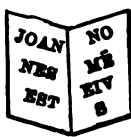
"Hic sanctus Zacharias exit tutus ad populum."

"Here saint Zacharias comes out safe to the people."

3. "He departed to his own house" (St. Luke i. 23). Zacharias embracing his wife Elizabeth.

✠ S. ZACHA
RIAS. S. ELI
SABETA

b. *He is born and named* (opposite the door into the church).—Zacharias is seated to the left¹ of the picture, and has a book or "writing table" in front of him, in which he has written "*Johannes est nomen ejus*"—"His name is John" (Luke i. 63). To the right an aged woman, Elizabeth, points to the child inquiringly, "How would you have him called?"; further to the right, another and younger woman kneels, holding out the child to his father. At the back a servant with a basket in her arms looks on. Unlike the other two women, she has no glory about her head. Above is a tablet inscribed:—



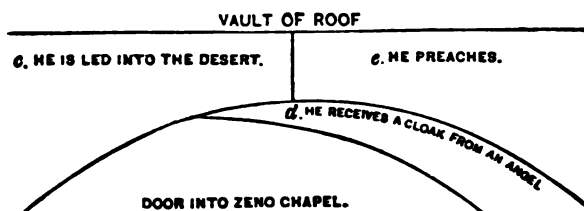
NATIVITAS
SANCTI JOHANNIS
BAPTISTÆ

and below another tablet, with the date and artist's name—

FRAN' TURESSIVS V.F. MDCXXVIII.

¹ By "right" and "left" in this appendix is meant always the right and left hand of the spectator as he faces his subject.

Turning now to the west wall, and standing with the altar behind us, we have the next three mosaics of the series, thus—



c. *He is led into the desert.*—The words of the legends are :—

✠ QVOM ANGELV' SEDOVXAT S. IOHAN.

I. DESERTUM.

"Quomodo angelus seduxit (?) sanctum Johannem
in desertum."

"How an angel led away saint John into the desert."

This is not biblical. "And the child grew and waxed strong in spirit, and was in the deserts till the day of his showing unto Israel" is all St. Luke (i. 80) says. Here the infant Baptist is being led by an angel, who points onward with one hand, and with the other holds that of the child, who, so far from being "strong in spirit," looks troubled, and has one hand placed on his heart in evident fear. His other hand, in the grasp of the angel's, does not in any way hold it, but is held by it; he is literally *being led* into the desert somewhat against his will. The word *sedouaxat* (? mediæval for *seduxit*) may here well have this meaning of persuasive leading. It should also be noted that the child and his guide are already far on their way: they have left all vegetation behind them; only a stony rock and rough ground, with one or two tufts of grass and a leafless tree, are visible.

d. *He receives a cloak from an angel.*—This is also not biblical. The words above the mosaic are—

HC AGELUS REPRESENTAT VESTE BTO IOHI

"Hic angelus representat vestem be to Johanni."

"Here the angel gives (back ?) a garment to the blessed John."

John wears his cloak of camel's hair, and holds in one
 MT hand a scroll, on which is written an abbreviation
 NO of the Greek "*μετανοείτε*"—"Repent ye."
 ΔT
 E

e. He preaches to the people.

HIC PREDICAT.¹

"Here he preaches" [or "predicts the Christ"].

The Baptist is gaunt and thin; he wears his garment of camel's hair, and has in his hand a staff with a cross at the top of it. He stands in a sort of pulpit, behind which is a building, presumably a church; whilst in front of him listen three old men, a woman, and a child. Below are three more women.

f. He answers the Pharisees (on the wall opposite e).—

To the right are the priests and Levites sent from Jerusalem, asking, "What says he of himself?" They are four in number, a Rabbi and three Pharisees. To the left is St John with two disciples behind him. Between them rolls the Jordan, at the ferry to which (Bethabara) the discussion between the Baptist and the Jews took place, and across the river the Rabbi asks:

QVOM . ERGO . BAPT
 ZAS . SI NQE . XPS . NE
 Q̄ . HELLA,. NEQ' PHA

"Quomodo ergo baptizas si neque Christus, neque Elia, neque Propheta?"²

"Why baptizest thou, then, if thou be not that Christ, nor Elias, neither that prophet?" (John i. 25).

St. John does not, however, give the answer recorded of him in the Gospel, but another written above his head thus:—

¹ The mark of abbreviation over the C shows the omission of an h in the mediæval "predichat"

² The Vulgate has "Quid ergo baptizas si tu non es," etc.

✠ EGO BAPTIZO IÑŌ
MĪE PATRIS
ET . FILII . 7. SP'
SCĪ

"Ego baptizo in nomine patris et
filii & Spiritus sancti."

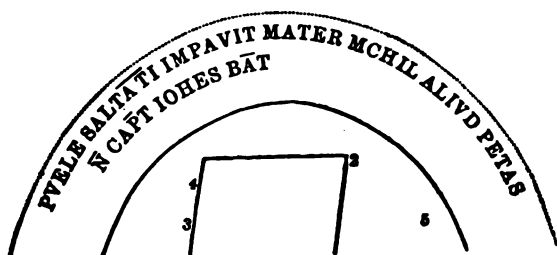
"I baptize in the name of the
Father, and Son, and Holy Spirit."

g. *He baptizes Christ.*

HICE BAPTISMV' XPI

On the left is a tree with an axe laid to its root. In the centre stands St. John, with his hand on the head of Christ, who stands in the midst of the river. Three angels look down from the right bank into the water; and in it are five fishes, over one of which Christ's hand is raised in blessing. Below is a child with a golden vase in one hand, probably the river god of the Jordan, who is sometimes introduced into these pictures. From above a ray of light, with a star and a dove in it, descends on the head of Christ: "And Jesus when he was baptized, went up straightway out of the water: and, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him: and, lo, a voice from heaven, saying, This is my beloved Son, in whom I am well pleased" (Matt. iii. 16, 17).

h. *His death is commanded by Herod* (over the door into the main body of the church).



The mosaic is (according to the sacristan) entirely restored, and the letters of the legend appear to have been incorrectly treated. The words are "Puella saltanti imperavit mater

nihil (? nichil) aliud petas nisi caput Johannis Baptistæ"—
 "And as the girl danced her mother commanded her, saying,
 Ask for nothing else, but only for the head of John the Baptist."

Five figures are seen in the mosaic:—

1. Herod with his hands raised in horror and distress, exceeding sorry" (Mark vi. 26).
2. Herodias, pointing at him, with a smile of triumph.
3. Herodias' daughter dancing, with the charger on her head.
4. Another figure with regard to which see *ante*, p. 67, § 8, where it is suggested that the figure is St. John at a former time, saying to Herod, "It is not lawful for thee to have her." If this is not so, it may be that the figure represents the "lords, high captains, and chief estates of Galilee" (Mark vi. 21) who were at the feast.
5. A servant in attendance.

i. *He is beheaded.*

✠ DECHOLACIO SCI IOHIS BAT.

"The beheading of St. John the Baptist."

To the left is the headless body of St. John, still in prison. "And immediately the king sent an executioner (or 'one of his guard'), and he went and beheaded him in prison." The Baptist has leant forward, and his hands are stretched out, as if to save himself in falling. A Roman soldier is sheathing his sword, and looks somewhat disgusted at the daughter of Herodias as she carries the head to her mother, who sits enthroned near. (See *ante*, p. 69, § 10.)

j. *He is buried.*—"And when his disciples heard of it they came and took up his corpse and laid it in a tomb" (Mark vi. 29).

H. SEPELITVR . CO
 RPVS . S . IOHIS . BAT
 (See *ante*, p. 69, § 10.)

"Hic sepelitur corpus sancti Johannis Baptistæ"—"Here is being buried the body of St. John the Baptist."

The headless body of the Baptist is being laid in the grave by two disciples, whilst a third swings a censer over it.

II. THE INFANCY OF CHRIST.—Going back now to the west end of the chapel, we have four mosaics representing scenes in the infancy of Christ.

- | | | |
|---------------------------------|---|---|
| 1. The wise men before Herod. | } | Above <i>c</i> and <i>e</i> in the Life
of St. John. |
| 2. The wise men adoring Christ. | | |
| 3. The flight into Egypt. | } | Opposite 1 and 2. |
| 4. The Holy Innocents. | | |

1. *The wise men before Herod.*

Herod is seated on his throne, attended by a Roman soldier; he looks puzzled and anxious. Before him are the three kings in attitudes of supplication; and above are the words—

✠ VBIE. QVINATU' . EST . REX . JUDÆORVM

"Ubi est qui natus est rex Judæorum?" }
 "Where is he that is born king of the Jews?" } St. Matt. ii. 2.

2. *The wise men adoring Christ.*

✠ ADORABVT EV̄ ONS REGES TĒRE ET ŌMS GĒTES SER-
VIENT EI

"Adorabunt eum omnes reges terræ, (et) omnes gentes servient ei."

"Yea, all kings shall fall down before him; all nations shall serve him" (Psalm lxxii. 10, 11).

In the centre is the Madonna seated on a throne, which is also part of the stable of the inn. On her knees is the infant Christ, with two fingers of his right hand raised in benediction. The Madonna holds out her hand, as if showing the Child to the kings, who approach Him with gifts and in attitudes of devout worship. To the left is a man leading a camel out of a building; whilst to the right of the stable lies Joseph asleep, with an angel descending to him: "Arise and take the young child." (See the next mosaic.) The rays from the central figure of the vaulted roof fall, one on the second of the three kings, and another, the most brilliant of them,—upon which, where it breaks into triple glory, the star of Bethlehem is set,—upon the Madonna and the Christ.

3. *The flight into Egypt.*

✠ SVRGE ET ACCIPE PUERVUM ET MATREM EU' ET FUGE
IN EGYPTUM . ET ESTO IBI USQ' DVM DICAM TIBI

"Surge et accipe puerum et matrem ejus et fuge in Egyptum et esto ibi usque dum dicam tibi."

"Arise and take the young child and his mother, and flee into Egypt, and be there until I bring thee word" (St. Matt. ii. 13).

A youth carrying a gourd leads into a building with a mosque-like dome a white ass, on which is seated the Madonna, holding the infant Christ. Joseph walks behind, carrying a staff and cloak. The fact of the journey being sudden and hasty is shown by the very few things which the fugitives have taken with them—only a cloak and a gourd; they have left the presents of the three kings behind.

4. *The Holy Innocents.*

✠ TUNC . HERODE' VIDE' Q'MILVSV' EËT AMAGI' IRATV'E . RE,
DE . 7 . MIT
TES OCCIDIT . OMS PUERO' QVI . ERANT . BETHLĒEM QM . OIRUS
FINIBUS . EIVS.¹

"Tunc Herodes videns quoniam illusus esset a magis iratus est valde, et mittens occidit omnes pueros qui erant in Bethlehem et in omnibus finibus ejus."

"Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem, and in all the coasts thereof" (Matt. ii. 16).

Three Roman soldiers are killing the children, some of whom already lie dead and bleeding on the rocky ground. To the right is a mother with her child in her arms, and near her another woman is holding up her hands in grief.

III. ST. NICHOLAS.

Just below the mosaic of the Holy Innocents is one of S. NICOLAU'—St. Nicholas—with one hand raised in benedic-

¹ The letters underlined are unintelligible, as otherwise the legend follows the Vulgate. Possibly the words have been retouched, and the letters incorrectly restored.

tion whilst the other holds a book. He is here, close to the small door that opens on to the Piazzetta, the nearest to the sea of all the saints in St. Mark's, because he is the sea saint, the patron of all ports, and especially of Venice. He was, it is well known, with St. George and St. Mark, one of the three saints who saved Venice from the demon ship in the storm when St. Mark gave to the fishermen the famous ring.

There now remain for the traveller's examination the three vaults of the Baptistery, the arches leading from one division of the chapel to another, and the spandrels which support the font and altar domes. In the arch leading from the west end of the chapel to the front are the four evangelists; in that leading from the dome over the font to that over the altar are four saints, whilst in the spandrels of the two last-named domes are, over the font, the four Greek, and over the altar the four Latin fathers.

IV. THE FOUR EVANGELISTS.

S. LUCAS EV̄G.

St. Luke is writing in a book, and has written a letter and a half, possibly QV, the first two letters of Quonium—"Forasmuch"—which is the opening word of his Gospel.

S. MARCVS EV̄G.

St. Mark is sharpening his pencil, and has a pair of pincers on his desk.

S. IOHES EV̄G.

St. John is represented as very old,—alluding of course to his having written his Gospel late in life.

S. MATHEV' EV̄G.

St. Matthew is writing, and just dipping his pen in the ink.

V. FOUR SAINTS—*St. Anthony, St. Pietro Urseolo, St. Isidore, St. Theodore.*

a. *St. Anthony* (on the left at the bottom of the arch).

IL B	EA	
TO	AN	
TON	IO	"Il beato Antonio di Bressa."
DI	BR	
E	SA	

St. Anthony is the hermit saint. He stands here with clasped hands, and at his side is a skull, the sign of penitence. He wears, as in many other pictures of him, a monk's dress, in allusion to his being "the founder of ascetic monachism." "His temptations" are well known.

b. *St. Pietro Urseolo* (above St. Anthony).

✠ BEA	TUS	"Beatus Petrus Ursiolo dux(s) Vened."
PETER	V'VRSI	"The blessed Pietro Urseolo, Doge of
O	DUXS	the Venetians."
LO	VENED	

This Doge turned monk. Influenced by the teaching of the abbot Guarino, when he came to Venice from his convent in Guyenne, Pietro left his ducal palace one September night, fled from Venice, and shut himself up in the monastery of Cusano, where he remained for nineteen years, till his death in 997.

Here he is represented as a monk in a white robe, with a black cloak. He holds in his hand the Doge's cap, which he has doffed for ever, and as he looks upwards, there shines down on him a ray of light, in the centre of which is seen the Holy Dove.

c. *St. Isidore* (opposite the Doge).

S. ISIDORVS MARTIR (?)

This is St. Isidore of Chios, a martyr saint, who perished during the persecutions of the Christians by the Emperor Decius, A.D. 250. He appears to have been much worshipped at Venice, where he is buried. Here he is seen dressed as a warrior, and bearing a shield and a lily, the symbol of purity.¹

¹ See *Stones of Venice*, vol. ii. chap. viii § 127, and vol. iii. chap. ii. § 61. His body was brought to Venice with that of St. Donato in 1126 by the Doge Domenico Michiel. See *ante* p. 14.

d. St. Theodore. S. THEODOR. M.

He is with St. George, St. Demetrius, and St. Mercurius, one of the four Greek warrior saints of Christendom, besides being, of course, the patron saint of Venice. He is martyr as well as warrior, having fired the temple of Cybele, and perished in the flames, A.D. 300.

The four saints upon this arch thus represent two forms of Christian service ; St. Anthony and the Doge being chosen as types of asceticism, and the other two as examples of actual martyrdom.

VI. THE FOUR GREEK FATHERS—*St. John Chrysostom, St. Gregory Nazianzenus, St. Basil the Great, and St. Athanasius* (on the spandrels of the central dome).

a. S. IOHES CRISOSTOMOS PATKA (patriarch), on the right of the door leading into the church.

He has no mitre, being one of the Greek Fathers, who are thus distinguished from the Latin Fathers, all of whom, except St. Jerome (the cardinal), wear mitres.

He bears a scroll—

✠ REG

NVM.I

NTRA

BIT.Q

VĒ.NON

S.PVR

VS ART

E.LAV

ABIT

“Regnum intrabit, quem non sit purus arte lavabit.”

“He shall enter the kingdom : who is not clean, him shall he thoroughly wash.”

b. S. GREGORIUS NAZIANZENUS (to the right of St. John Chrysostom). He is represented, as he usually is, as old and worn with fasting. On his scroll is written—

✠ QVO

DNA

TURA

TULI

T XPS

BAPTI

SMAT

ECV

RAT

“Quod natura tulit Christus baptismate curat.”

“What nature has brought, Christ by baptism cures.”

c. s. BASIL (to the right of his friend St. Gregory). St. Basil the Great, the founder of monachism in the East, began his life of devotion in early youth, and is here represented as a young man. The order of the Basilicans is still the only order in the Greek Church. His scroll has—

✠ UT SO	“ Ut sole est primum lux ” (as by the sun first we have light). The rest is unintelligible, except the last word, which suggests that the comparison is between the light of the sun and the spiritual light of baptism.
LE EST	
PRIMUM	
LUX)MU	
RIRIDE	
BATIS	
MUM	

d. s. ATHANASIUS, old and white-haired. His scroll runs—

✠ UT UN	“ Ut unum est numen, sic sacro munere a lumen (? atque lumen). ” “ As the Godhead is one, so also by God’s gift is light ” (?)
UM EST	
NUM	
EN SI	
C SACR	
NERE	
OMU	
ALV	
MEN	

VII. THE FOUR LATIN FATHERS—*St. Jerome, St. Ambrose, St. Augustine, and St. Gregory the Great* (on the spandrels of the altar dome).

The light here is very bad ; and even after accustoming himself to it, the reader will hardly be able to do more than see that all four figures have books before them, in which they are writing, apparently in Greek characters. What they have written—in no case more than a few letters—is impossible to decipher from the floor of the chapel. St. Jerome wears his cardinal’s hat and robes, and St. Ambrose has his bee-hive near him, in allusion to the story that when in his cradle a swarm of bees once lighted on his lips and did not sting him.

The visitor has thus examined all the mosaics except those of the three domes. He must now, therefore, return from near the altar to the further end of the chapel, and take the first vaulting (for accurately this is not a dome) of that part of the roof.

VIII. CHRIST AND THE PROPHETS.

In the centre is Christ, surrounded by the prophets and patriarchs of the Old Testament, each of whom unfolds a scroll and displays on it a portion of his own prophecy.

Standing with his back to the altar, the visitor will thus see to the left of the Christ, Zephaniah and Elisha, and to his right Isaiah and Hosea.

1. ZEPHANIAH. SOPHONIAH PHA (propheta).

His scroll runs thus:—

EXPE	“Expecta me in die resurrectionis mee
TA ME	quoniam judicium meum ut congregem
IN DIE	gentes).”
RESU	See Zeph. iii. 8. This legend is short-
RECT	ened, and not quite accurately quoted,
IONIS	from the Vulgate. Our version is:—
MEE	“Wait ye upon me until the day that
QUO	I rise up . . . for my determination is to
NIMA	gather the nations. . . .”
IU	

2. ELISHA.

ELISEAS PĤA

Scroll:—PATER

MI PA	“Pater mi, pater mi, currus Israel et
TER MI	auriga ejus.”
CURRU’	“My father, my father, the chariot of
ISRAEL	Israel and the horsemen thereof.”
ETAU	2 Kings ii. 12.
RIGA	
EIVS	

3. ISALIAH.

ISAIAS

PĤA

Scroll:—ECCE V

IRGOc	“Ecce virgo concipiet et pariet filium
CIPIET	et vocabitur nom (en ejus Emmanuel).”
ET PAR	“Behold a virgin shall conceive and
IET FILI	bear a son, and shall call his name Im-
UM ET V	manuel.” ¹
OCABIT	Isa. vii. 14.
UR NOM	

¹ Isaiah is constantly represented with these words on his scroll, as, for example, on the roof of the Arena Chapel at Padua, and on the western porches of the cathedral of Verona.

4. HOSEA.

OSIA
PĤA

Scroll :—VENIT

EET RE

VERTA

MURAD

DOMINŪ

QVIA

IPSE CE

PIT ET

SANA

“ Venite et revertamur ad dominum
quia ipse cepit et sana (bit nos).”“ Come and let us return unto the
Lord, for he has torn and he will heal
us.”

Hosea vi. 1.

Then turning around and facing the altar, we have, to the left of the Christ, Jeremiah and Elijah ; to the right, Abraham and Joel.

5. JEREMIAH.

JEREMIAS
PĤA

Scroll :—HIC EST

DEVS

NOSTER

ET NON

EXTIMA

BITUR

ALIVS

“ Hic est Deus noster et non extima-
bitur alius.”“ This is our God, and none other
shall be feared.”

6. ELIJAH.

ELIA
PĤA

Scroll :—DOMIN

ESICO

NUER

SUS

AVEN

IT PO

PVLVS

TV

VS

“ Domine si(c) conversus avenit pop-
ulus tuus.”“ Lord, thus are thy people come
against thee.”

This is not biblical. It is noticeable
that Elijah, unlike the other prophets,
who look at the spectator, is turning to
the Christ, whom he addresses.

7. ABRAHAM.

ABRAN
PĤA.

Scroll :—VISITA

VIT DO

MINUS

SARAM

SICUT

PROMI

SERAT

“ Visitavit (autem) dominus Saram
sicut promiserat.”“ The Lord visited Sarah as he had
said.”

Gen. xxi. 1.

8. *JOEL.*JOEL
PĤA

Scroll :—SUPER

SERVO(S)
MEOSET
SUPERA
NCILAS
ERUNEA
MDES
PVMEO“Super servos meos et super ancillas
effundam de spiritu meo.”¹“Upon my men servants and hand-
maids will I pour out (of) my spirit.”
Joel ii. 29.

Then, still facing the altar, there are on the wall to the right David and Solomon ; on that to the left, above the Baptism of Christ, Obadiah and Jonah.

9. *DAVID.*DAVID
PĤA

Scroll :—FILIUS

MEV.E
STŪ.E
GO.H
ODIE
GEN
UIT
E“Filius meus es tu, ego hodie genui
te.”“Thou art my son, this day have I be-
gotten thee.”

Psalm ii. 7.

10. *SOLOMON.*SALOMON
PĤA

Scroll :—QVESI

VI.LLV
M.ETNO
NINVEN
I.IUENE
RUT.IN
ME.VIGI
LE.QVI
CUTO
DIUT
CIUI
TA
TEM“Quæsi vi illum et non inveni—inven-
erunt in me vigiles qui custodiunt civi-
tatem.”“I sought him, but I found him not.
The watchmen that go about the city
found (or ‘came upon’) me.”

Song of Solomon, iii. 2, 3.

¹The mosaic has apparently “erundam” for “effundam,” possibly a restorer’s error. The Vulgate has “spiritum neum,” for “de spiritu meo.”

11. OBADIAH.

ABDIAS

PĤA

Scroll:—ECCE
PARV
ULVM
DEDI
TTE
INGE
NTI
BV
S

"Ecce parvulum dedit te in gentibus."

"Behold he has made thee small among the heathen."

Obadiah 2.

(Vulgate has "dedi:" and so has our Bible "I have.")

12. JONAH.

JONAS

PĤA

Scroll:—CLAMA
VIADD
OMINU
MEEX
AUDI
VITME
DETR
IBULA
TIO
MEAN

"Clamavi ad dominum et exaudivit me de tribulatione mea."

"I cried by reason of my affliction to the Lord, and he heard me."

Jonah ii. 2.

IX. CHRIST AND THE APOSTLES. (See *ante*, p. 67. § 8.)

Passing now to under the central dome, Christ is again seen enthroned in the midst, no longer, however, of the prophets, but of his own disciples. He is no longer the Messiah, but the risen Christ. He wears gold and red, the emblems of royalty; his right hand is raised in blessing; his left holds the resurrection banner and a scroll. The marks of the nails are visible in the hands and feet here only; they are not to be seen, of course, in the previous vaulting, nor are they in the third or altar dome where he sits enthroned triumphant as the Heavenly King.

Scroll:—EVNTES
 INMVDV̄
 UNIVES
 VM. PRE
 DICHAT
 EEVAN
 GELIV
 MOMIC
 REATU
 REQI
 CRĒDI
 DERI
 TEBA
 PTIS
 ATU

“Euntes in mundum universum
 prædicate evangelium omni creature.
 Qui crediderit et baptizatu(s) fuerit sal-
 vus erit).”

“Go ye into all the world, and
 preach the Gospel to every creature.
 He that believeth and is baptized shall
 be saved.”

St. Mark xvi. 15, 16.

Below, right round the dome, are the twelve Apostles, baptizing each in the country with which his ministry is actually or by tradition most associated. A list of them has been already given (*ante*, p. 67, § 8), with their countries, except that of St. Bartholomew, which is there noted as “indecipherable.” It is, however, legible as India.

Each Apostle is the centre of a similar group, consisting of the Apostle himself, his convert, in the moment of baptism, and a third figure whose position is doubtful. He may be awaiting baptism, already baptized, or merely an attendant: in the group of St. James the Less, he holds a towel; in that of St. Thomas, a cross; and in every case he wears the costume of the country where the baptism is taking place. Thus, to take the most striking instances, St. Philip's Phrygian has the red Phrygian cap; St. Peter's Roman is a Roman soldier; the Indians of St. Thomas and St. Bartholomew are (except for some slight variety of colour) both dressed alike, and wear turbans. Behind the figures is in each group a building, also characteristic architecturally of the given country. In two instances there is seen a tree growing out of this building, namely, in the case of Palestine and in that of Achaia; but whether or no with any special meaning or allusion may be doubtful.

The inscriptions are as follows (see *ante*, p. 67):

SCS IOHES EVG BAPTIZA . . .	I EFESO
S. IACOB MINOR . . .	I JUDEA
S. PHVLIP . . .	I FRIGIA
S. MATHEV' . . .	I ETHIOPIA
S. SIMEON . . .	I EGIPTV
S. TOMAS . . .	IN INDIA
S. ANDRE . . .	I ACHAIA
S. PETRV' . . .	IN ROMA
S. BARTOLOMEV' . . .	I INDIA
S. TADEV' . . .	I MESOPOTAMIA
S. MATIAS . . .	I PALESTIN
SCS MARCTS EVS . . .	I ALESANDRIA

In this list, most careful reference is made, as has been said, to the various traditions concerning the places of each Apostle's special ministry, the main tradition being always followed in cases of doubt. Thus St. John was bishop of Ephesus; St. James the Less bishop of Jerusalem, where he received St. Paul, and introduced him to the Church; St. Philip labored in Phrygia, and is said to have died at Hierapolis; St. Matthew chiefly in Ethiopia; St. Simeon in Egypt; and St. Thomas (though this may be by confusion with another Thomas) is said to have preached in India and founded the Church at Malabar, where his tomb is shown, and "Christians of St. Thomas" is still a name for the Church. So, again, St. Andrew preached in Achaia, and was there crucified at Patræ; the connection of St. Peter with Rome needs no comment; both Jerome and Eusebius assign India to St. Bartholomew; St. Thaddæus or Jude preached in Syria and Arabia, and died at Eddessa; the first fifteen years of the ministry of St. Matias were spent in Palestine; and lastly, St. Mark is reported to have been sent by St. Peter to Egypt, and there founded the Church at Alexandria.

X. CHRIST AND THE ANGELS.

We pass lastly to the altar-dome, already partly described in the "Requiem" chapter of this book (p. 68, § 9).

In the centre is Christ triumphant, enthroned on the stars, with the letters IC XC once more on either side of him. In

the circle with him are two angels, whose wings veil all but their faces ; round it are nine other angels, ruby-coloured for love, and bearing flaming torches. "He maketh his angels spirits, and his ministers a flaming fire."

Lower down round the dome are the "angels and arch-angels and all the company of heaven," who "laud and magnify His glorious name." These heavenly agencies are divided into three hierarchies, each of three choirs, and these nine choirs are given round this vault.

Hierarchy I. . . .	Seraphim, Cherubim, Thrones.
Hierarchy II. . . .	Dominations, Virtues, Powers.
Hierarchy III. . . .	Princedom, Archangels, Angels.

"The first three choirs receive their glory immediately from God, and transmit it to the second ; the second illuminate the third ; the third are placed in relation to the created universe and man. The first hierarchy are as councillors ; the second as governors ; the third as ministers. The Seraphim are absorbed in perpetual love and adoration immediately round the throne of God ; the Cherubim know and worship ; the Thrones sustain the seat of the Most High. The Dominations, Virtues, Powers, are the regents of the stars and elements. The last three orders—Princedom, Archangels, and Angels—are the protectors of the great monarchies on earth, and the executors of the will of God throughout the universe."¹

The visitor can see for himself how accurately this statement is borne out by the mosaics of the altar-dome. Immediately over the altar, and nearest therefore to the presence of God, is the Cherubim, "the Lord of those that know," with the words "fulness of knowledge," "*plenitudo scientiæ*," on his heart ; to the left is the Seraphim ; to the right the Thrones, "sustaining the seat of the Most High." Further to the right come the Dominations—an armed angel, holding in one hand a balance, in the other a spear. In one scale of the balance is a man, in the other the book of the law ; and this latter scale is being just snatched at by a winged demon, who, grovelling on the ground, turns round to meet the spear

¹ Mrs. Jameson's "Legendary Art," p. 45.

of the angel. Opposite the Dominations are the Princedoms or Principalities, another armed angel, wearing a helmet and calmly seated among the stars ; and the Powers ("potes-tates") with a black devil chained at his feet. The Virtues come next, with a skeleton in a grave below, and at the back a pillar of fire ; and, lastly, the Angels and Archangels, "the executors of the will of God throughout the universe," are seen nearest to the gospel-dome, standing above a rocky cave, in which are three figures. They appear to have various functions in the resurrection ; the angel holds out a swathed man to the archangel, who holds a man (perhaps the same man), from whom the grave-clothes are falling. Between them they thus complete the resurrection of the dead.

It remains only for the visitor to observe, before leaving the chapel, the manner in which its different parts are related to each other. Upon the arch at the entrance to the gospel-dome are the Four Evangelists ; on that which prefaces the altar-dome, with its display of heavenly triumph, are four saints "militant here on earth." But it is the domes themselves whose meaning is most evidently connected. In all, the same Figure is seen in the centre, surrounded in the first by the prophets of the Old Testament, in the second by the Apostles, in the third by the heavenly choirs, the three together thus proclaiming the promise, the ministry, and the triumph of the prophesied, crucified and glorified Christ.

SANCTUS, SANCTUS, SANCTUS,
DOMINUS, DEUS, OMNIPOTENS,
QUI ERAT, QUI EST, ET QUI VENTURUS EST.

Rev. iv. 8.



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LECTURES ON ART

DELIVERED BEFORE THE UNIVERSITY OF OXFORD IN
HILARY TERM, 1870

—

LECTURES ON ART.

LECTURE I.

INAUGURAL.

THE duty which is to-day laid on me, of introducing, among the elements of education appointed in this great University, one not only new, but such as to involve in its possible results some modification of the rest, is, as you well feel, so grave, that no man could undertake it without laying himself open to the imputation of a kind of insolence; and no man could undertake it rightly, without being in danger of having his hands shortened by dread of his task, and mistrust of himself.

And it has chanced to me, of late, to be so little acquainted either with pride, or hope, that I can scarcely recover so much as I now need of the one for strength, and of the other for foresight, except by remembering that noble persons, and friends of the high temper that judges most clearly where it loves best, have desired that this trust should be given me; and by resting also in the conviction that the goodly tree, whose roots, by God's help, we set in earth to-day, will not fail of its height because the planting of it is under poor auspices, or the first shoots of it enfeebled by ill gardening.

2. The munificence of the English gentleman to whom we owe the founding of this Professorship at once in our three great Universities, has accomplished the first great group of a series of changes now taking gradual effect in our system of public education; and which, as you well know, are the sign of a vital change in the national mind, respecting both the principles on which that education should be conducted, and

the ranks of society to which it should extend. For, whereas it was formerly thought that the discipline necessary to form the character of youth was best given in the study of abstract branches of literature and philosophy, it is now thought that the same, or a better, discipline may be given by informing men in early years of things it cannot but be of chief practical advantage to them afterwards to know ; and by permitting to them the choice of any field of study which they may feel to be best adapted to their personal dispositions. I have always used what poor influence I possessed in advancing this change ; nor can any one rejoice more than I in its practical results. But the completion—I will not venture to say, correction—of a system established by the highest wisdom of noble ancestors, cannot be too reverently undertaken : and it is necessary for the English people, who are sometimes violent in change in proportion to the reluctance with which they admit its necessity, to be now oftener than at other times reminded that the object of instruction here is not primarily attainment, but discipline ; and that a youth is sent to our Universities, not (hitherto at least) to be apprenticed to a trade, nor even always to be advanced in a profession ; but, always, to be made a gentleman and a scholar.

3. To be made these,—if there is in him the making of either. The populace of all civilized countries have lately been under a feverish impression that it is possible for all men to be both ; and that having once become, by passing through certain mechanical processes of instruction, gentle and learned, they are sure to attain in the sequel the consummate beatitude of being rich.

Rich, in the way and measure in which it is well for them to be so, they may, without doubt, *all* become. There is indeed a land of Havilah open to them, of which the wonderful sentence is literally true—‘The gold of *that* land is good.’ But they must first understand, that education, in its deepest sense, is not the equalizer, but the discernor, of men ; and that, so far from being instruments for the collection of riches, the first lesson of wisdom is to disdain them, and of gentleness, to diffuse.

It is not therefore, as far as we can judge, yet possible for all men to be gentlemen and scholars. Even under the best training some will remain too selfish to refuse wealth, and some too dull to desire leisure. But many more might be so than are now; nay, perhaps all men in England might one day be so, if England truly desired her supremacy among the nations to be in kindness and in learning. To which good end, it will indeed contribute that we add some practice of the lower arts to our scheme of University education; but the thing which is vitally necessary is, that we should extend the spirit of University education to the practice of the lower arts.

4. And, above all, it is needful that we do this by redeeming them from their present pain of self-contempt, and by giving them rest. It has been too long boasted as the pride of England, that out of a vast multitude of men confessed to be in evil case, it was possible for individuals, by strenuous effort, and singular good fortune, occasionally to emerge into the light, and look back with self-gratulatory scorn upon the occupations of their parents, and the circumstances of their infancy. Ought we not rather to aim at an ideal of national life, when, of the employments of Englishmen, though each shall be distinct, none shall be unhappy or ignoble; when mechanical operations acknowledged to be debasing in their tendency, shall be deputed to less fortunate and more covetous races; when advance from rank to rank, though possible to all men, may be rather shunned than desired by the best; and the chief object in the mind of every citizen may not be extrication from a condition admitted to be disgraceful, but fulfilment of a duty which shall be also a birthright?

5. And then, the training of all these distinct classes will not be by Universities of all knowledge, but by distinct schools of such knowledge as shall be most useful for every class: in which, first the principles of their special business may be perfectly taught, and whatever higher learning, and cultivation of the faculties for receiving and giving pleasure, may be properly joined with that labour, taught in connection with it. Thus, I do not despair of seeing a School of Agriculture, with its fully-endowed institutes of zoology, botany,

and chemistry ; and a School of Mercantile Seamanship, with its institutes of astronomy, meteorology, and natural history of the sea : and, to name only one of the finer, I do not say higher, arts, we shall, I hope, in a little time, have a perfect school of Metal-work, at the head of which will be, not the ironmasters, but the goldsmiths ; and therein, I believe, that artists, being taught how to deal wisely with the most precious of metals, will take into due government the uses of all others ; having in connection with their practical work splendid institutes of chemistry and mineralogy, and of ethical and imaginative literature.

And thus I confess myself more interested in the final issue of the change in our system of central education, which is to-day consummated by the admission of the manual arts into its scheme, than in any direct effect likely to result upon ourselves from the innovation. But I must not permit myself to fail in the estimate of my immediate duty, while I debate what that duty may hereafter become in the hands of others ; and I will therefore now, so far as I am able, lay before you a brief general view of the existing state of the arts in England, and of the influence which her Universities, through these newly-founded lectureships, may, I think, bring to bear upon it for good.

6. And first, we have to consider the impulse which has been given to the practice of all the arts of which the object is the production of beautiful things, by the extension of our commerce, and of the means of intercourse with foreign nations, by which we now become more familiarly acquainted with their works in past and in present times. The immediate result of this new knowledge has been, I regret to say, to make us more jealous of the genius of others, than conscious of the limitations of our own ; and to make us rather desire to enlarge our wealth by the sale of art, than to elevate our enjoyments by its acquisition.

Now, whatever efforts we make, with a true desire to produce, and possess, as themselves a constituent part of true wealth, things that are intrinsically beautiful, have in them at least one of the essential elements of success. But efforts

having origin only in the hope of enriching ourselves by the sale of our productions, are assuredly condemned to dishonourable failure ; not because, ultimately a well-trained nation may not profit by the exercise of its peculiar art-skill ; but because that peculiar art-skill can never be developed with a view to profit. The right fulfilment of national power in art depends always on the direction of its aim by the experience of ages. Self-knowledge is not less difficult, nor less necessary for the direction of its genius, to a people than to an individual, and it is neither to be acquired by the eagerness of unpractised pride, nor during the anxieties of improvident distress. No nation ever had, or will have, the power of suddenly developing, under the pressure of necessity, faculties it had neglected when it was at ease ; nor of teaching itself in poverty, the skill to produce, what it has never in opulence had the sense to admire.

7. Connected also with some of the worst parts of our social system, but capable of being directed to better result than this commercial endeavour, we see lately a most powerful impulse given to the production of costly works of art by the various causes which promote the sudden accumulation of wealth in the hands of private persons. We have thus a vast and new patronage, which, in its present agency, is injurious to our schools ; but which is nevertheless in a great degree earnest and conscientious, and far from being influenced chiefly by motives of ostentation. Most of our rich men would be glad to promote the true interests of art in this country ; and even those who buy for vanity, found their vanity on the possession of what they suppose to be best.

It is therefore in a great measure the fault of artists themselves if they suffer from this partly unintelligent, but thoroughly well-intended patronage. If they seek to attract it by eccentricity, to deceive it by superficial qualities, or take advantage of it by thoughtless and facile production, they necessarily degrade themselves and it together, and have no right to complain afterwards that it will not acknowledge better-grounded claims. But if every painter of real power would do only what he knew to be worthy of himself,

and refuse to be involved in the contention for undeserved or accidental success, there is indeed, whatever may have been thought or said to the contrary, true instinct enough in the public mind to follow such firm guidance. It is one of the facts which the experience of thirty years enables me to assert without qualification, that a really good picture is ultimately always approved and bought, unless it is wilfully rendered offensive to the public by faults which the artist has been either too proud to abandon, or too weak to correct.

8. The development of whatever is healthful and serviceable in the two modes of impulse which we have been considering, depends however, ultimately, on the direction taken by the true interest in art which has lately been aroused by the great and active genius of many of our living, or but lately lost, painters, sculptors, and architects. It may perhaps surprise, but I think it will please you to hear me, or (if you will forgive me, in my own Oxford, the presumption of fancying that some may recognize me by an old name) to hear the author of 'Modern Painters' say, that his chief error in earlier days was not in over-estimating, but in too slightly acknowledging the merit of living men. The great painter whose power, while he was yet among us, I was able to perceive, was the first to reprove me for my disregard of the skill of his fellow-artists; and, with this inauguration of the study of the art of all time,—a study which can only by true modesty end in wise admiration,—it is surely well that I connect the record of these words of his, spoken then too truly to myself, and true always more or less for all who are untrained in that toil,—'You don't know how difficult it is.'

You will not expect me, within the compass of this lecture, to give you any analysis of the many kinds of excellent art (in all the three great divisions) which the complex demands of modern life, and yet more varied instincts of modern genius, have developed for pleasure or service. It must be my endeavour, in conjunction with my colleagues in the other Universities, hereafter to enable you to appreciate these worthily; in the hope that also the members of the Royal Academy, and those of the Institute of British Architects, may

be induced to assist, and guide, the efforts of the Universities, by organizing such a system of art education for their own students as shall in future prevent the waste of genius in any mistaken endeavours; especially removing doubt as to the proper substance and use of materials; and requiring compliance with certain elementary principles of right, in every picture and design exhibited with their sanction. It is not indeed possible for talent so varied as that of English artists to be compelled into the formalities of a determined school; but it must certainly be the function of every academical body to see that their younger students are guarded from what must in every school be error; and that they are practised in the best methods of work hitherto known, before their ingenuity is directed to the invention of others.

9. I need scarcely refer, except for the sake of completeness in my statement, to one form of demand for art which is wholly unenlightened, and powerful only for evil;—namely, the demand of the classes occupied solely in the pursuit of pleasure, for objects and modes of art that can amuse indolence or satisfy sensibility. There is no need for any discussion of these requirements, or of their forms of influence, though they are very deadly at present in their operation on sculpture, and on jewellers' work. They cannot be checked by blame, nor guided by instruction; they are merely the necessary results of whatever defects exist in the temper and principles of a luxurious society; and it is only by moral changes, not by art-criticism, that their action can be modified.

10. Lastly, there is a continually increasing demand for popular art, multipliable by the printing-press, illustrative of daily events, of general literature, and of natural science. Admirable skill, and some of the best talent of modern times, are occupied in supplying this want; and there is no limit to the good which may be effected by rightly taking advantage of the powers we now possess of placing good and lovely art within the reach of the poorest classes. Much has been already accomplished; but great harm has been done also,—first, by forms of art definitely addressed to depraved tastes; and, secondly, in a more subtle way, by really beautiful and useful

engravings which are yet not good enough to retain their influence on the public mind ;—which weary it by redundant quantity of monotonous average excellence, and diminish or destroy its power of accurate attention to work of a higher order.

Especially this is to be regretted in the effect produced on the schools of line engraving, which had reached in England an executive skill of a kind before unexampled, and which of late have lost much of their more sterling and legitimate methods. Still, I have seen plates produced quite recently, more beautiful, I think, in some qualities than anything ever before attained by the burin : and I have not the slightest fear that photography, or any other adverse or competitive operation, will in the least ultimately diminish,—I believe they will, on the contrary, stimulate and exalt—the grand old powers of the wood and the steel.

11. Such are, I think, briefly the present conditions of art with which we have to deal ; and I conceive it to be the function of this Professorship, with respect to them, to establish both a practical and critical school of fine art for English gentlemen : practical, so that if they draw at all, they may draw rightly ; and critical, so that they may both be directed to such works of existing art as will best reward their study ; and enabled to make the exercise of their patronage of living artists delightful to themselves by their consciousness of its justice, and, to the utmost, beneficial to their country, by being given only to the men who deserve it ; and, to those, in the early period of their lives, when they both need it most, and can be influenced by it to the best advantage.

12. And especially with reference to this function of patronage, I believe myself justified in taking into account future probabilities as to the character and range of art in England ; and I shall endeavour at once to organize with you a system of study calculated to develop chiefly the knowledge of those branches in which the English schools have shown, and are likely to show, peculiar excellence. Now, in asking your sanction both for the nature of the general plans I wish to adopt, and for what I conceive to be necessary limitations of

them, I wish you to be fully aware of my reasons for both: and I will therefore risk the burdening of your patience while I state the directions of effort in which I think English artists are liable to failure, and those also in which past experience has shown they are secure of success.

13. I referred, but now, to the effort we are making to improve the designs of our manufactures. Within certain limits I believe this improvement may indeed take effect: so that we may no more humour momentary fashions by ugly results of chance instead of design; and may produce both good tissues, of harmonious colours, and good forms and substance of pottery and glass. But we shall never excel in decorative design. Such design is usually produced by people of great natural powers of mind, who have no variety of subjects to employ themselves on, no oppressive anxieties, and are in circumstances, either of natural scenery or of daily life, which cause pleasurable excitement. We cannot design because we have too much to think of, and we think of it too anxiously. It has long been observed how little real anxiety exists in the minds of the partly savage races which excel in decorative art; and we must not suppose that the temper of the middle ages was a troubled one, because every day brought its danger or its changes. The very eventfulness of the life rendered it careless, as generally is still the case with soldiers and sailors. Now, when there are great powers of thought, and little to think of, all the waste energy and fancy are thrown into the manual work, and you have as much intellect as would direct the affairs of a large mercantile concern for a day, spent all at once, quite unconsciously, in drawing an ingenious spiral.

Also, powers of doing fine oramental work are only to be reached by a perpetual discipline of the hand as well as of the fancy; discipline as attentive and painful as that which a juggler has to put himself through, to overcome the more palpable difficulties of his profession. The execution of the best artists is always a splendid *tour-de-force*, and much that in painting is supposed to be dependent on material is indeed only a lovely and quite inimitable *legerdemain*. Now, when

powers of fancy, stimulated by this triumphant precision of manual dexterity, descend uninterruptedly from generation to generation, you have at last, what is not so much a trained artist as a new species of animal, with whose instinctive gifts you have no chance of contending. And thus all our imitations of other people's work are futile. We must learn first to make honest English wares, and afterwards to decorate them as may please the then approving Graces.

14. Secondly—and this is an incapacity of a graver kind, yet having its own good in it also—we shall never be successful in the highest fields of ideal or theological art. For there is one strange, but quite essential, character in us: ever since the Conquest, if not earlier:—a delight in the forms of burlesque which are connected in some degree with the foulness in evil. I think the most perfect type of a true English mind in its best possible temper, is that of Chaucer; and you will find that, while it is for the most part full of thoughts of beauty, pure and wild like that of an April morning, there are even in the midst of this, sometimes momentarily jesting passages which stoop to play with evil—while the power of listening to and enjoying the jesting of entirely gross persons, whatever the feeling may be which permits it, afterwards degenerates into forms of humour which render some of quite the greatest, wisest, and most moral of English writers now almost useless for our youth. And yet you will find that whenever Englishmen are wholly without this instinct, their genius is comparatively weak and restricted.

15. Now, the first necessity for the doing of any great work in ideal art, is the looking upon all foulness with horror, as a contemptible though dreadful enemy. You may easily understand what I mean, by comparing the feelings with which Dante regards any form of obscenity or of base jest, with the temper in which the same things are regarded by Shakespeare. And this strange earthly instinct of ours, coupled as it is, in our good men, with great simplicity and common sense, renders them shrewd and perfect observers and delineators of actual nature, low or high; but precludes them from that specialty of art which is properly called sub-

lime. If ever we try anything in the manner of Michael Angelo or of Dante, we catch a fall, even in literature, as Milton in the battle of the angels, spoiled from Hesiod : while in art, every attempt in this style has hitherto been the sign either of the presumptuous egotism of persons who had never really learned to be workmen, or it has been connected with very tragic forms of the contemplation of death,—it has always been partly insane, and never once wholly successful.

But we need not feel any discomfort in these limitations of our capacity. We can do much that others cannot, and more than we have ever yet ourselves completely done. Our first great gift is in the portraiture of living people—a power already so accomplished in both Reynolds and Gainsborough, that nothing is left for future masters but to add the calm of perfect workmanship to their vigour and felicity of perception. And of what value a true school of portraiture may become in the future, when worthy men will desire only to be known, and others will not fear to know them for what they truly were, we cannot from any past records of art influence yet conceive. But in my next address it will be partly my endeavour to show you how much more useful, because more humble, the labour of great masters might have been, had they been content to bear record of the souls that were dwelling with them on earth, instead of striving to give a deceptive glory to those they dreamed of in heaven.

16. Secondly, we have an intense power of invention and expression in domestic drama ; (King Lear and Hamlet being essentially domestic in their strongest motives of interest). There is a tendency at this moment towards a noble development of our art in this direction, checked by many adverse conditions, which may be summed in one,—the insufficiency of generous civic or patriotic passion in the heart of the English people ; a fault which makes its domestic affections selfish, contracted, and, therefore, frivolous.

17. Thirdly, in connection with our simplicity, and good-humour, and partly with that very love of the grotesque which debases our ideal, we have a sympathy with the lower animals which is peculiarly our own ; and which, though it has already

found some exquisite expression in the works of Bewick and Landseer, is yet quite undeveloped. This sympathy, with the aid of our now authoritative science of physiology, and in association with our British love of adventure, will, I hope, enable us to give to the future inhabitants of the globe an almost perfect record of the present forms of animal life upon it, of which many are on the point of being extinguished.

Lastly, but not as the least important of our special powers, I have to note our skill in landscape, of which I will presently speak more particularly.

18. Such, I conceive, to be the directions in which, principally, we have the power to excel ; and you must at once see how the consideration of them must modify the advisable methods of our art study. For if our professional painters were likely to produce pieces of art loftily ideal in their character, it would be desirable to form the taste of the students here by setting before them only the purest examples of Greek, and the mightiest of Italian, art. But I do not think you will yet find a single instance of a school directed exclusively to these higher branches of study in England, which has strongly, or even definitely, made impression on its younger scholars. While, therefore, I shall endeavour to point out clearly the characters to be looked for and admired in the great masters of imaginative design, I shall make no special effort to stimulate the imitation of them ; and, above all things, I shall try to probe in you, and to prevent, the affectation into which it is easy to fall, even through modesty,—of either endeavouring to admire a grandeur with which we have no natural sympathy, or losing the pleasure we might take in the study of familiar things, by considering it a sign of refinement to look for what is of higher class, or rarer occurrence.

19. Again, if our artisans were likely to attain any distinguished skill in ornamental design, it would be incumbent upon me to make my class here accurately acquainted with the principles of earth and metal work, and to accustom them to take pleasure in conventional arrangements of colour and form. I hope, indeed, to do this, so far as to enable them to discern the real merit of many styles of art which are at pres-

ent neglected ; and, above all, to read the minds of semi-barbaric nations in the only language by which their feelings were capable of expression : and those members of my class whose temper inclines them to take pleasure in the interpretation of mythic symbols, will not probably be induced to quit the profound fields of investigation which early art examined carefully, will open to them, and which belong to it alone ; for this is a general law, that, supposing the intellect of the workman the same, the more imitatively complete his art, the less he will mean by it ; and the ruder the symbol, the deeper is his intention. Nevertheless, when I have once sufficiently pointed out the nature and value of this conventional work, and vindicated it from the contempt with which it is too generally regarded, I shall leave the student to his own pleasure in its pursuit ; and even, so far as I may, discourage all admiration founded on quaintness or peculiarity of style ; and repress any other modes of feeling which are likely to lead rather to fastidious collection of curiosities, than to the intelligent appreciation of work which, being executed in compliance with constant laws of right, cannot be singular, and must be distinguished only by excellence in what is always desirable.

20. While, therefore, in these and such other directions, I shall endeavour to put every adequate means of advance within reach of the members of my class, I shall use my own best energy to show them what is consummately beautiful and well done, by men who have past through the symbolic or suggestive stage of design, and have enabled themselves to comply, by truth of representation, with the strictest or most eager demands of accurate science, and of disciplined passion. I shall therefore direct your observation, during the greater part of the time you may spare to me, to what is indisputably best, both in painting and sculpture ; trusting that you will afterwards recognize the nascent and partial skill of former days both with greater interest and greater respect, when you know the full difficulty of what it attempted, and the complete range of what it foretold.

21. And with this view, I shall at once endeavour to do

what has for many years been in my thoughts, and now, with the advice and assistance of the curators of the University Galleries, I do not doubt may be accomplished here in Oxford, just where it will be pre-eminently useful—namely, to arrange an educational series of examples of excellent art, standards to which you may at once refer on any questionable point, and by the study of which you may gradually attain an instinctive sense of right, which will afterwards be liable to no serious error. Such a collection may be formed, both more perfectly, and more easily, than would commonly be supposed. For the real utility of the series will depend on its restricted extent,—on the severe exclusion of all second-rate, superfluous, or even attractively varied examples,—and on the confining the student's attention to a few types of what is insuperably good. More progress in power of judgment may be made in a limited time by the examination of one work, than by the review of many; and a certain degree of vitality is given to the impressiveness of every characteristic, by its being exhibited in clear contrast, and without repetition.

The greater number of the examples I shall choose will at first not be costly; many of them, only engravings of photographs: they shall be arranged so as to be easily accessible, and I will prepare a catalogue, pointing out my purpose in the selection of each. But in process of time, I have good hope that assistance will be given me by the English public in making the series here no less splendid than serviceable; and in placing minor collections, arranged on a similar principle, at the command also of the students in our public schools.

22. In the second place, I shall endeavour to prevail upon all the younger members of the University who wish to attend the art lectures, to give at least so much time to manual practice as may enable them to understand the nature and difficulty of executive skill. The time so spent will not be lost, even as regards their other studies at the University, for I will prepare the practical exercises in a double series, one illustrative of history, the other of natural science. And whether you are drawing a piece of Greek armour, or a hawk's beak, or a lion's paw, you will find that the mere necessity of

using the hand compels attention to circumstances which would otherwise have escaped notice, and fasten them in the memory without farther effort. But were it even otherwise, and this practical training did really involve some sacrifice of your time, I do not fear but that it will be justified to you by its felt results : and I think that general public feeling is also tending to the admission that accomplished education must include, not only full command of expression by language, but command of true musical sound by the voice, and of true form by the hand.

23. While I myself hold this professorship, I shall direct you in these exercises very definitely to natural history, and to landscape ; not only because in these two branches I am probably able to show you truths which might be despised by my successors ; but because I think the vital and joyful study of natural history quite the principal element requiring introduction, not only into University, but into national, education, from highest to lowest ; and I even will risk incurring your ridicule by confessing one of my fondest dreams, that I may succeed in making some of you English youths like better to look at a bird than to shoot it ; and even desire to make wild creatures tame, instead of tame creatures wild. And for the study of landscape, it is, I think, now calculated to be of use in deeper, if not more important modes, than that of natural science, for reasons which I will ask you to let me state at some length.

24. Observe first ;—no race of men which is entirely bred in wild country, far from cities, ever enjoys landscape. They may enjoy the beauty of animals, but scarcely even that : a true peasant cannot see the beauty of cattle ; but only the qualities expressive of their serviceableness. I waive discussion of this to-day ; permit my assertion of it, under my confident guarantee of future proof. Landscape can only be enjoyed by cultivated persons ; and it is only by music, literature, and painting, that cultivation can be given. Also, the faculties which are thus received are hereditary ; so that the child of an educated race has an innate instinct for beauty, derived from arts practiced hundreds of years before its birth. Now

farther note this, one of the loveliest things in human nature. In the children of noble races, trained by surrounding art, and at the same time in the practice of great deeds, there is an intense delight in the landscape of their country as *memorial* ; a sense not taught to them, nor teachable to any others ; but, in them, innate ; and the seal and reward of persistence in great national life ;—the obedience and the peace of ages having extended gradually the glory of the revered ancestors also to the ancestral land ; until the Motherhood of the dust, the mystery of the Demeter from whose bosom we came, and to whose bosom we return, surrounds and inspires, everywhere, the local awe of field and fountain ; the sacredness of landmark that none may remove, and of wave that none may pollute ; while records of proud days, and of dear persons, make every rock monumental with ghostly inscription, and every path lovely with noble desolateness.

25. Now, however checked by lightness of temperament, the instinctive love of landscape in us has this deep root, which, in your minds, I will pray you to disencumber from whatever may oppress or mortify it, and to strive to feel with all the strength of your youth that a nation is only worthy of the soil and the scenes that it has inherited, when, by all its acts and arts, it is making them more lovely for its children.

And now, I trust, you will feel that it is not in mere yielding to my own fancies that I have chosen, for the first three subjects in your educational series, landscape scenes ;—two in England, and one in France,—the association of these being not without purpose :—and for the fourth, Albert Dürer's dream of the Spirit of Labour. And of the landscape subjects, I must tell you this much. The first is an engraving only ; the original drawing by Turner was destroyed by fire twenty years ago. For which loss I wish you to be sorry, and to remember, in connection with this first example, that whatever remains to us of possession in the arts is, compared to what we might have had if we had cared for them, just what that engraving is to the lost drawing. You will find also that its subject has meaning in it which will not be harmful to you. The second example is a real drawing by Turner, in the

same series, and very nearly of the same place ; the two scenes are within a quarter of a mile of each other. It will show you the character of the work that was destroyed. It will show you, in process of time, much more ; but chiefly, and this is my main reason for choosing both, it will be a permanent expression to you of what English landscape was once ;—and must, if we are to remain a nation, be again.

I think it farther right to tell you, for otherwise you might hardly pay regard enough to work apparently so simple, that by a chance which is not altogether displeasing to me, this drawing, which it has become, for these reasons, necessary for me to give you, is—not indeed the best I have, (I have several as good, though none better)—but, of all I have, the one I had least mind to part with.

The third example is also a Turner drawing—a scene on the Loire—never engraved. It is an introduction to the series of the Loire, which you have already ; it has in its present place a due concurrence with the expressional purpose of its companions ; and though small, it is very precious, being a faultless, and, I believe, unsurpassable example of water-colour painting.

Chiefly, however, remember the object of these three first examples is to give you an index to your truest feelings about European, and especially about your native landscape, as it is pensive and historical ; and so far as you yourselves make any effort at its representation, to give you a motive for fidelity in handwork more animating than any connected with mere success in the art itself.

26. With respect to actual methods of practice I will not incur the responsibility of determining them for you. We will take Lionardo's treatise on training for our first text-book ; and I think you need not fear being misled by me if I ask you to do only what Lionardo bids, or what will be necessary to enable you to do his bidding. But you need not possess the book, nor read it through. I will translate the pieces to the authority of which I shall appeal ; and, in process of time, by analysis of this fragmentary treatise, show you some characters not usually understood of the simplicity

as well as subtlety common to most great workmen of that age. Afterwards we will collect the instructions of other undisputed masters, till we have obtained a code of laws clearly resting on the consent of antiquity.

While, however, I thus in some measure limit for the present the methods of your practice, I shall endeavour to make the courses of my University lectures as wide in their range as my knowledge will permit. The range so conceded will be narrow enough ; but I believe that my proper function is not to acquaint you with the general history, but with the essential principles of art ; and with its history only when it has been both great and good, or where some special excellence of it requires examination of the causes to which it must be ascribed.

27. But if either our work, or our enquiries, are to be indeed successful in their own field, they must be connected with others of a sterner character. Now listen to me, if I have in these past details lost or burdened your attention ; for this is what I have chiefly to say to you. The art of any country is the exponent of its social and political virtues. I will show you that it is so in some detail, in the second of my subsequent course of lectures ; meantime accept this as one of the things, and the most important of all things, I can positively declare to you. The art, or general productive and formative energy, of any country, is an exact exponent of its ethical life. You can have noble art only from noble persons, associated under laws fitted to their time and circumstances. And the best skill that any teacher of art could spend here in your help, would not end in enabling you even so much as rightly to draw the water-lilies in the Cherwell (and though it did, the work when done would not be worth the lilies themselves) unless both he and you were seeking, as I trust we shall together seek, in the laws which regulate the finest industries, the clue to the laws which regulate *all* industries, and in better obedience to which we shall actually have henceforward to live, not merely in compliance with our own sense of what is right, but under the weight of quite literal necessity. For the trades by which the British people has believed it to be

the highest of destinies to maintain itself, cannot now long remain undisputed in its hands ; its unemployed poor are daily becoming more violently criminal ; and a searching distress in the middle classes, arising partly from their vanity in living always up to their incomes, and partly from their folly in imagining that they can subsist in idleness upon usury, will at last compel the sons and daughters of English families to acquaint themselves with the principles of providential economy ; and to learn that food can only be got out of the ground, and competence only secured by frugality ; and that although it is not possible for all to be occupied in the highest arts, nor for any, guiltlessly, to pass their days in a succession of pleasures, the most perfect mental culture possible to men is founded on their useful energies, and their best arts and brightest happiness are consistent, and consistent only, with their virtue.

28. This I repeat, gentlemen, will soon become manifest to those among us, and there are yet many, who are honest-hearted. And the future fate of England depends upon the position they then take, and on their courage in maintaining it.

There is a destiny now possible to us—the highest ever set before a nation to be accepted or refused. We are still undegenerate in race ; a race mingled of the best northern blood. We are not yet dissolute in temper, but still have the firmness to govern, and the grace to obey. We have been taught a religion of pure mercy, which we must either now finally betray, or learn to defend by fulfilling. And we are rich in an inheritance of honour, bequeathed to us through a thousand years of noble history, which it should be our daily thirst to increase with splendid avarice, so that Englishmen, if it be a sin to covet honour, should be the most offending souls alive. Within the last few years we have had the laws of natural science opened to us with a rapidity which has been blinding by its brightness ; and means of transit and communication given to us, which have made but one kingdom of the habitable globe. One kingdom ;—but who is to be its king ? Is there to be no king in it, think you, and every man to do that which is right in his own eyes ? Or only

kings of terror, and the obscene empires of Mammon and Belial? Or will you, youths of England, make your country again a royal throne of kings; a sceptred isle, for all the world a source of light, a centre of peace; mistress of Learning and of the Arts;—faithful guardian of great memories in the midst of irreverent and ephemeral visions;—faithful servant of time-tried principles, under temptation from fond experiments and licentious desires; and, amidst the cruel and clamorous jealousies of the nations, worshipped in her strange valour, of goodwill towards men?

29. 'Vexilla regis prodeunt.' Yes, but of which king? There are the two oriflammes; which shall we plant on the farthest islands—the one that floats in heavenly fire, or that hangs heavy with foul tissue of terrestrial gold? There is indeed a course of beneficent glory open to us, such as never was yet offered to any poor group of mortal souls. But it must be—it *is* with us, now, 'Reign or Die.' And if it shall be said of this country, 'Fece per viltate, il gran rifiuto;' that refusal of the crown will be, of all yet recorded in history, the shamefullest and most untimely.

And this is what she must either do, or perish: she must found colonies as fast and as far as she is able, formed of her most energetic and worthiest men;—seizing every piece of fruitful waste ground she can set her foot on, and there teaching these her colonists that their chief virtue is to be fidelity to their country, and that their first aim is to be to advance the power of England by land and sea: and that, though they live on a distant plot of ground, they are no more to consider themselves therefore disfranchised from their native land than the sailors of her fleets do, because they float on distant waves. So that literally, these colonies must be fastened fleets, and every man of them must be under authority of captains and officers, whose better command is to be over fields and streets instead of ships of the line; and England, in these her motionless navies (or, in the true and mightiest sense, motionless churches, ruled by pilots on the Galilean lake of all the world) is to 'expect every man to do his duty;' recognising that duty is indeed possible no less in peace than

war ; and that if we can get men, for little pay, to cast themselves against cannon-mouths for love of England, we may find men also who will plough and sow for her, who will behave kindly and righteously for her, who will bring up their children to love her, and who will gladden themselves in the brightness of her glory, more than in all the light of tropic skies.

But that they may be able to do this, she must make her own majesty stainless ; she must give them thoughts of their home of which they can be proud. The England who is to be mistress of half the earth cannot remain herself a heap of cinders, trampled by contending and miserable crowds ; she must yet again become the England she was once, and in all beautiful ways more ; so happy, so secluded, and so pure, that in her sky—polluted by no unholy clouds—she may be able to spell rightly of every star that heaven doth show ; and in her fields, ordered and wide and fair, of every herb that sips the dew ; and under the green avenues of her enchanted garden, a sacred Circe, true Daughter of the Sun, she must guide the human arts, and gather the divine knowledge, of distant nations, transformed from savageness to manhood, and redeemed from despairing into Peace.

30. You think that an impossible ideal. Be it so ; refuse to accept it if you will ; but see that you form your own in its stead. All that I ask of you is to have a fixed purpose of some kind for your country and yourselves ; no matter how restricted, so that it be fixed and unselfish. I know what stout hearts are in you, to answer acknowledged need ; but it is the fatallest form of error in English youth to hide their best hardihood till it fades for lack of sunshine, and to act in disclaim of purpose, till all purpose is vain. It is not by deliberate, but by careless selfishness ; not by compromise with evil, but by dull following of good, that the weight of national evil increases upon us daily. Break through at least this pretence of existence ; determine what you will be, and what you would win. You will not decide wrongly if you resolve to decide at all. Were even the choice between lawless pleasure and loyal suffering, you would not, I believe, choose basely.

But your trial is not so sharp. It is between drifting in confused wreck among the castaways of Fortune, who condemns to assured ruin those who know not either how to resist her, or obey ; between this, I say, and the taking your appointed part in the heroism of Rest ; the resolving to share in the victory which is to the weak rather than the strong ; and the binding yourselves by that law, which, thought on through lingering night and labouring day, makes a man's life to be as a tree planted by the water-side, that bringeth forth his fruit in his season ;—

‘ET FOLIUM EJUS NON DEFLUET,
ET OMNIA, QUÆCUNQUE FACIET, PROSPERABUNTUR.’

LECTURE II.

THE RELATION OF ART TO RELIGION.

31. It was stated, and I trust partly with your acceptance, in my opening lecture, that the study on which we are about to enter cannot be rightly undertaken except in furtherance of the grave purposes of life with respect to which the rest of the scheme of your education here is designed. But you can scarcely have at once felt all that I intended in saying so ;—you cannot but be still partly under the impression that the so-called fine arts are merely modes of graceful recreation, and a new resource for your times of rest. Let me ask you, forthwith, so far as you can trust me, to change your thoughts in this matter. All the great arts have for their object either the support or exaltation of human life,—usually both ; and their dignity, and ultimately their very existence, depend on their being ‘*μετὰ λόγου ἀληθοῦς*,’ that is to say, apprehending, with right reason, the nature of the materials they work with, of the things they relate or represent, and of the faculties to which they are addressed. And farther, they form one united system from which it is impossible to remove any part without harm to the rest. They are founded first in mastery, by

strength of *arm*, of the earth and sea, in agriculture and seaman-ship; then their inventive power begins, with the clay in the hand of the potter, whose art is the humblest, but truest type of the forming of the human body and spirit; and in the carpenter's work, which probably was the early employment of the Founder of our religion. And until men have perfectly learned the laws of art in clay and wood, they can consummately know no others. Nor is it without the strange significance which you will find in what at first seemed chance, in all noble histories, as soon as you can read them rightly,—that the statue of Athena Polias was of olive-wood, and that the Greek temple and Gothic spire are both merely the permanent representations of useful wooden structures. On these two first arts follow building in stone,—sculpture,—metal work,—and painting; every art being properly called 'fine' which demands the exercise of the full faculties of heart and intellect. For though the fine arts are not necessarily imitative or representative, for their essence is being '*περι γένεσιν*'—occupied in the actual production of beautiful form or colour—still, the highest of them are appointed also to relate to us the utmost ascertainable truth respecting visible things and moral feelings: and this pursuit of fact is the vital element of the art power;—that in which alone it can develop itself to its utmost. And I will anticipate by an assertion which you will at present think too bold, but which I am willing that you should think so, in order that you may well remember it,—the highest thing that art can do is to set before you the true image of the presence of a noble human being. It has never done more than this, and it ought not to do less.

32. The great arts—forming thus one perfect scheme of human skill, of which it is not right to call one division more honourable, though it may be more subtle, than another—have had, and can have, but three principal directions of purpose:—first, that of enforcing the religion of men; secondly, that of perfecting their ethical state; thirdly, that of doing them material service.

33. I do not doubt but that you are surprised at my saying the arts can in their second function only be directed to

the perfecting of there ethical state, it being our usual impression that they are often destructive of morality. But it is impossible to direct fine art to an immoral end, except by giving it characters unconnected with its fineness, or by addressing it to persons who cannot perceive it to be fine. Whosoever recognises it is exalted by it. On the other hand, it has been commonly thought that art was a most fitting means for the enforcement of religious doctrines and emotions ; whereas there is, as I must presently try to show you, room for grave doubt whether it has not in this function hitherto done evil rather than good.

34. In this and the two next following lectures, I shall endeavour therefore to show you the grave relations of human art, in these three functions, to human life. I can do this but roughly, as you may well suppose—since each of these subjects would require for its right treatment years instead of hours. Only, remember, I have already given years, not a few, to each of them ; and what I try to tell you now will be only so much as is absolutely necessary to set our work on a clear foundation. You may not, at present, see the necessity for *any* foundation, and may think that I ought to put pencil and paper in your hands at once. On that point I must simply answer, ‘Trust me a little while,’ asking you however also to remember, that—irrespective of what you do last or first—my true function here is not that of your master in painting, or sculpture, or pottery ; but my real duty is to show you what it is that makes any of these arts fine, or the contrary of fine ; essentially good, or essentially base. You need not fear my not being practical enough for you ; all the industry you choose to give me I will take ; but far the better part of what you may gain by such industry would be lost, if I did not first lead you to see what every form of art-industry intends, and why some of it is justly called right, and some wrong.

35. It would be well if you were to look over, with respect to this matter, the end of the second, and what interests you of the third book of Plato’s Republic ; noting therein these two principal things, of which I have to speak in this

and my next lecture : first, the power which Plato so frankly, and quite justly, attributes to art, of falsifying our conceptions of Deity : which power he by fatal error partly implies may be used wisely for good, and that the feigning is only wrong when it is of evil, ‘*εάν τις μὴ καλῶς ψεύδεται* ;’ and you may trace through all that follows the beginning of the change of Greek ideal art into a beautiful expediency, instead of what it was in the days of Pindar, the statement of what ‘could not be otherwise than so.’ But, in the second place, you will find in those books of the Polity, stated with far greater accuracy of expression than our English language admits, the essential relations of art to morality ; the sum of these being given in one lovely sentence, which, considering that we have to-day grace done us by fair companionship, you will pardon me for translating. ‘Must it be then only with our poets that we insist they shall either create for us the image of a noble morality, or among us create none ? or shall we not also keep guard over all other workers for the people, and forbid them to make what is ill-customed, and unrestrained, and ungentle, and without order or shape, either in likenesses of living things, or in buildings, or in any other thing whatsoever that is made for the people ? and shall we not rather seek for workers who can track the inner nature of all that may be sweetly schemed ; so that the young men, as living in a wholesome place, may be profited by everything that, in work fairly wrought, may touch them through hearing or sight—as if it were a breeze bringing health to them from places strong for life ?’

36. And now—but one word, before we enter on our task, as to the way you must understand what I may endeavour to tell you.

Let me beg you—now and always—not to think that I mean more than I say. In all probability, I mean just what I say, and only that. At all events I do fully mean that, and if there is anything reserved in my mind, it will be probably different from what you would guess. You are perfectly welcome to know all that I think, as soon as I have put before you all my grounds for thinking it ; but by the time I have done so, you

will be able to form an opinion of your own ; and mine will then be of no consequence to you.

37. I use then to-day, as I shall in future use, the word 'religion' as signifying the feelings of love, reverence, or dread with which the human mind is affected by its conceptions of spiritual being ; and you know well how necessary it is, both to the rightness of our own life, and to the understanding the lives of others, that we should always keep clearly distinguished our ideas of religion, as thus defined, and of morality, as the law of rightness in human conduct. For there are many religions, but there is only one morality. There are moral and immoral religions, which differ as much in precept as in emotion ; but there is only one morality, which has been, is, and must be forever, an instinct in the hearts of all civilized men, as certain and unalterable as their outward bodily form, and which receives from religion neither law, nor peace ; but only hope, and felicity.

38. The pure forms or states of religion hitherto known, are those in which a healthy humanity, finding in itself many foibles and sins, has imagined, or been made conscious of, the existence of higher spiritual personality, liable to no such fault or stain ; and has been assisted in effort, and consoled in pain, by reference to the will or sympathy of such more pure spirits, whether imagined or real. I am compelled to use these painful latitudes of expression, because no analysis has hitherto sufficed to distinguish accurately, in historical narrative, the difference between impressions resulting from the imagination of the worshipper, and those made, if any, by the actually local and temporary presence of another spirit. For instance, take the vision, which of all others has been since made most frequently the subject of physical representation—the appearance to Ezekiel and St. John of the four living creatures, which throughout Christendom have been used to symbolize the Evangelists.* Supposing such interpretation just, one of those figures was either the mere symbol to St. John of himself, or it was the power which inspired him man-

* Only the Gospels, 'IV. Evangelia,' according to St. Jerome.

ifesting itself in an independent form. Which of these it was, or whether neither of these, but a vision of other powers, or a dream, of which neither the prophet himself knew, nor can any other person yet know, the interpretation, I suppose no modestly-tempered and accurate thinker would now take upon himself to decide. Nor is it therefore anywise necessary for you to decide on that, or any other such question; but it is necessary that you should be bold enough to look every opposing question steadily in its face; and modest enough, having done so, to know when it is too hard for you. But above all things, see that you be modest in your thoughts, for of this one thing we may be absolutely sure, that all our thoughts are but degrees of darkness. And in these days you have to guard against the fatallest darkness of the two opposite Prides: the Pride of Faith, which imagines that the Nature of the Deity can be defined by its convictions; and the Pride of Science, which imagines that the Energy of Deity can be explained by its analysis.

39. Of these, the first, the Pride of Faith, is now, as it has been always, the most deadly, because the most complacent and subtle;—because it invests every evil passion of our nature with the aspect of an angel of light, and enables the self-love, which might otherwise have been put to wholesome shame, and the cruel carelessness of the ruin of our fellow-men, which might otherwise have been warmed into human love, or at least checked by human intelligence, to congeal themselves into the mortal intellectual disease of imagining that myriads of the inhabitants of the world for four thousand years have been left to wander and perish, many of them everlastingly, in order that, in fulness of time, divine truth might be preached sufficiently to ourselves; with this farther ineffable mischief for direct result, that multitudes of kindly-disposed, gentle, and submissive persons, who might else by their true patience have alloyed the hardness of the common crowd, and by their activity for good, balanced its misdoing, are withdrawn from all such true service of man, that they may pass the best part of their lives in what they are told is the service of God; namely, desiring what they cannot

obtain, lamenting what they cannot avoid, and reflecting on what they cannot understand.

40. This, I repeat, is the deadliest, but for you, under existing circumstances, it is becoming daily, almost hourly, the least probable form of Pride. That which you have chiefly to guard against consists in the overvaluing of minute though correct discovery ; the groundless denial of all that seems to you to have been groundlessly affirmed ; and the interesting yourselves too curiously in the progress of some scientific minds, which in their judgment of the universe can be compared to nothing so accurately as to the woodworms in the panel of a picture by some great painter, if we may conceive them as tasting with discrimination of the wood and with repugnance of the colour, and declaring that even this unlooked-for and undesirable combination is a normal result of the action of molecular Forces.

41. Now, I must very earnestly warn you, in the beginning of my work with you here, against allowing either of these forms of egotism to interfere with your judgment or practice of art. On the one hand, you must not allow the expression of your own favourite religious feelings by any particular form of art to modify your judgment of its absolute merit ; nor allow the art itself to become an illegitimate means of deepening and confirming your convictions, by realizing to your eyes what you dimly conceive with the brain ; as if the greater clearness of the image were a stronger proof of its truth. On the other hand, you must not allow your scientific habit of trusting nothing but what you have ascertained, to prevent you from appreciating, or at least endeavouring to qualify yourselves to appreciate, the work of the highest faculty of the human mind,—its imagination,—when it is toiling in the presence of things that cannot be dealt with by any other power.

42. These are both vital conditions of your healthy progress. On the one hand, observe that you do not wilfully use the realistic power of art to convince yourselves of historical or theological statements which you cannot otherwise prove ; and which you wish to prove :—on the other hand, that you

do not check your imagination and conscience while seizing the truths of which they alone are cognizant, because you value too highly the scientific interest which attaches to the investigation of second causes.

For instance, it may be quite possible to show the conditions in water and electricity which necessarily produce the craggy outline, the apparently self-contained silvery light, and the sulphurous blue shadow of a thunder-cloud, and which separate these from the depth of the golden peace in the dawn of a summer morning. Similarly, it may be possible to show the necessities of structure which groove the fangs and depress the brow of the asp, and which distinguish the character of its head from that of the face of a young girl. But it is the function of the rightly-trained imagination to recognise, in these, and such other relative aspects, the unity of teaching which impresses, alike on our senses and our conscience, the eternal difference between good and evil : and the rule, over the clouds of heaven and over the creatures in the earth, of the same Spirit which teaches to our own hearts the bitterness of death, and strength of love.

43. Now, therefore, approaching our subject in this balanced temper, which will neither resolve to see only what it would desire, nor expect to see only what it can explain, we shall find our enquiry into the relation of Art to Religion is distinctly threefold : first, we have to ask how far art may have been literally directed by spiritual powers ; secondly, how far, if not inspired, it may have been exalted by them ; lastly, how far, in any of its agencies, it has advanced the cause of the creeds it has been used to recommend.

44. First : What ground have we for thinking that art has ever been inspired as a message or revelation ? What internal evidence is there in the work of great artists of their having been under the authoritative guidance of supernatural powers ?

It is true that the answer to so mysterious a question cannot rest alone upon internal evidence ; but it is well that you should know what might, from that evidence alone, be concluded. And the more impartially you examine the phe-

with the moral character of their lives, we shall find that the best art is the work of good, but of not distinctly religious men, who, at least, are conscious of no inspiration, and often so unconscious of their superiority to others, that one of the very greatest of them, deceived by his modesty, has asserted that 'all things are possible to well-directed labour.'

49. The second question, namely, how far art, if not inspired, has yet been ennobled by religion, I shall not touch upon to-day; for it both requires technical criticism, and would divert you too long from the main question of all,—How far religion has been helped by art?

You will find that the operation of formative art—(I will not speak to-day of music)—the operation of formative art on religious creed is essentially twofold; the realisation, to the eyes, of imagined spiritual persons; and the limitation of their imagined presence to certain places. We will examine these two functions of it successively.

50. And first, consider accurately what the agency of art is, in realising, to the sight, our conceptions of spiritual persons.

For instance. Assume that we believe that the Madonna is always present to hear and answer our prayers. Assume also that this is true. I think that persons in a perfectly honest, faithful, and humble temper, would in that case desire only to feel so much of the Divine presence as the spiritual Power herself chose to make felt; and, above all things, not to think they saw, or knew, anything except what might be truly perceived or known.

But a mind imperfectly faithful, and impatient in its distress, or craving in its dulness for a more distinct and convincing sense of the Divinity, would endeavour to complete, or perhaps we should rather say to contract, its conception, into the definite figure of a woman wearing a blue or crimson dress, and having fair features, dark eyes, and gracefully arranged hair.

Suppose, after forming such a conception, that we have the power to realise and preserve it, this image of a beautiful figure with a pleasant expression cannot but have the tendency

of afterwards leading us to think of the Virgin as present, when she is not actually present, or as pleased with us, when she is not actually pleased ; or if we resolutely prevent ourselves from such imagination, nevertheless the existence of the image beside us will often turn our thoughts towards subjects of religion, when otherwise they would have been differently occupied ; and, in the midst of other occupations, will familiarise more or less, and even mechanically associate with common or faultful states of mind, the appearance of the supposed Divine person.

51. There are thus two distinct operations upon our mind : first, the art makes us believe what we would not otherwise have believed ; and secondly, it makes us think of subjects we should not otherwise have thought of, intruding them amidst our ordinary thoughts in a confused and familiar manner. We cannot with any certainty affirm the advantage or the harm of such accidental pieties, for their effect will be very different on different characters : but, without any question, the art, which makes us believe what we would not have otherwise believed, is misapplied, and in most instances very dangerously so. Our duty is to believe in the existence of Divine, or any other, persons, only upon rational proofs of their existence ; and not because we have seen pictures of them. And since the real relations between us and higher spirits are, of all facts concerning our being, those which it is most important to know accurately, if we know at all, it is a folly so great as to amount to real, though most unintentional, sin, to allow our conceptions of those relations to be modified by our own undisciplined fancy.

52. But now observe, it is here necessary to draw a distinction, so subtle, that in dealing with facts it is continually impossible to mark it with precision, yet so vital, that not only your understanding of the power of art, but the working of your minds in matters of primal moment to you, depends on the effort you make to affirm this distinction strongly. The art which realises a creature of the imagination is only mischievous when that realisation is conceived to imply, or does practically induce a belief in, the real existence of the im-

agined personage, contrary to, or unjustified by the other evidence of its existence. But if the art only represents the personage on the understanding that its form is imaginary, then the effort at realisation is healthful and beneficial.

For instance. I shall place in your Standard series a Greek design of Apollo crossing the sea to Delphi, which is an example of one of the highest types of Greek or any other art. So far as that design is only an expression, under the symbol of a human form, of what may be rightly imagined respecting the solar power, the art is right and ennobling ; but so far as it conveyed to the Greek the idea of there being a real Apollo, it was mischievous, whether there be, or be not, a real Apollo. If there is no real Apollo, then the art was mischievous because it deceived ; but if there is a real Apollo, then it was still more mischievous, for it not only began the degradation of the image of that true god into a decoration for niches, and a device for seals ; but prevented any true witness being borne to his existence. For if the Greeks, instead of multiplying representations of what they imagined to be the figure of the god, had given us accurate drawings of the heroes and battles of Marathon and Salamis, and had simply told us in plain Greek what evidence they had of the power of Apollo, either through his oracles, his help or chastisement, or by immediate vision, they would have served their religion more truly than by all the vase-paintings and fine statues that ever were buried or adored.

53. Now in this particular instance, and in many other examples of fine Greek art, the two conditions of thought, symbolic and realistic, are mingled ; and the art is helpful, as I will hereafter show you, in one function, and in the other so deadly, that I think no degradation of conception of Deity has ever been quite so base as that implied by the designs of Greek vases in the period of decline, say about 250 B.C.

But though among the Greeks it is thus nearly always difficult to say what is symbolic and what realistic, in the range of Christian art the distinction is clear. In that, a vast division of imaginative work is occupied in the symbolism of virtues, vices, or natural powers or passions ; and in the repre-

sentation of personages who, though nominally real, become in conception symbolic. In the greater part of this work there is no intention of implying the existence of the represented creature ; Dürer's *Melencolia* and Giotto's *Justice* are accurately characteristic examples. Now all such art is wholly good and useful when it is the work of good men.

54. Again, there is another division of Christian work in which the persons represented, though nominally real, are treated only as *dramatis-personæ* of a poem, and so presented confessedly as subjects of imagination. All this poetic art is also good when it is the work of good men.

55. There remains only therefore to be considered, as truly religious, the work which definitely implies and modifies the conception of the existence of a real person. There is hardly any great art which entirely belongs to this class ; but Raphael's *Madonna della Seggiola* is as accurate a type of it as I can give you ; Holbein's *Madonna at Dresden*, the *Madonna di San Sisto*, and the *Madonna of Titian's Assumption*, all belong mainly to this class, but are removed somewhat from it (as I repeat, nearly all great art is) into the poetical one. It is only the bloody crucifixes and gilded virgins and other such lower forms of imagery (by which, to the honour of the English Church, it has been truly claimed for her, that 'she has never appealed to the madness or dulness of her people,') which belongs to the realistic class in strict limitation, and which properly constitute the type of it.

There is indeed an important school of sculpture in Spain, directed to the same objects, but not demanding at present any special attention. And finally, there is the vigorous and most interesting realistic school of our own, in modern times, mainly known to the public by Holman Hunt's picture of the *Light of the World*, though, I believe, deriving its first origin from the genius of the painter to whom you owe also the revival of interest, first here in Oxford, and then universally, in the cycle of early English legend,—Dante Rossetti.

56. The effect of this realistic art on the religious mind of Europe varies in scope more than any other art power ; for in its higher branches it touches the most sincere religious

minds, affecting an earnest class of persons who cannot be reached by merely poetical design ; while, in its lowest, it addresses itself not only to the most vulgar desires for religious excitement, but to the mere thirst for sensation of horror which characterises the uneducated orders of partially civilised countries ; nor merely to the thirst for horror, but to the strange love of death, as such, which has sometimes in Catholic countries showed itself peculiarly by the endeavour to paint the images in the chapels of the Sepulchre so as to look deceptively like corpses. The same morbid instinct has also affected the minds of many among the more imaginative and powerful artists with a feverish gloom which distorts their finest work ; and lastly—and this is the worst of all its effects—it has occupied the sensibility of Christian women, universally, in lamenting the sufferings of Christ, instead of preventing those of His people.

57. When any of you next go abroad, observe, and consider the meaning of, the sculptures and paintings, which of every rank in art, and in every chapel and cathedral, and by every mountain path, recall the hours, and represent the agonies, of the Passion of Christ : and try to form some estimate of the efforts that have been made by the four arts of eloquence, music, painting, and sculpture, since the twelfth century, to wring out of the hearts of women the last drops of pity that could be excited for this merely physical agony : for the art nearly always dwells on the physical wounds or exhaustion chiefly, and degrades, far more than it animates, the conception of pain.

Then try to conceive the quantity of time, and of excited and thrilling emotion, which have been wasted by the tender and delicate women of Christendom during these last six hundred years, in thus picturing to themselves, under the influence of such imagery, the bodily pain, long since passed, of One Person ;—which, so far as they indeed conceived it to be sustained by a Divine Nature, could not for that reason have been less endurable than the agonies of any simple human death by torture : and then try to estimate what might have been the better result, for the righteousness and felicity

of mankind, if these same women had been taught the deep meaning of the last words that were ever spoken by their Master to those who had ministered to Him of their substance: 'Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children.' If they had but been taught to measure with their pitiful thoughts the tortures of battle-fields;—the slowly consuming plagues of death in the starving children, and wasted age, of the innumerable desolate those battles left;—nay in our own life of peace, the agony of unnurtured, untaught, unhelped creatures, awaking at the grave's edge to know how they should have lived; and the worse pain of those whose existence, not the ceasing of it, is death; those to whom the cradle was a curse, and for whom the words they cannot hear, 'ashes to ashes,' are all that they have ever received of benediction. These,—you who would fain have wept at His feet, or stood by His cross,—these you have always with you, Him you have not always.

58. The wretched in death you have always with you. Yes, and the brave and good in life you have always;—these also needing help, though you supposed they had only to help others; these also claiming to be thought for, and remembered. And you will find, if you look into history with this clue, that one of quite the chief reasons for the continual misery of mankind is that they are always divided in their worship between angels or saints, who are out of their sight, and need no help, and proud and evil-minded men, who are too definitely in their sight, and ought not to have their help. And consider how the arts have thus followed the worship of the crowd. You have paintings of saints and angels, innumerable;—of petty courtiers, and contemptible or cruel kings, innumerable. Few, how few you have (but these, observe, almost always by great painters) of the best men, or of their actions. But think for yourselves,—I have no time now to enter upon the mighty field, nor imagination enough to guide me beyond the threshold of it,—think, what history might have been to us now;—nay, what a different history that of all Europe might have become, if it had but been the object both of the people to discern, and of their arts to honour and bear record of, the

great deeds of their worthiest men. And if, instead of living, as they have always hitherto done, in a hellish cloud of contention and revenge, lighted by fantastic dreams of cloudy sanctities, they had sought to reward and punish justly, wherever reward and punishment were due, but chiefly to reward ; and at least rather to bear testimony to the human acts which deserved God's anger or His blessing, than only in presumptuous imagination to display the secrets of Judgment, or the beatitudes of Eternity.

59. Such I conceive generally, though indeed with good arising out of it, for every great evil brings some good in its backward eddies—such I conceive to have been the deadly function of art in its ministry to what, whether in heathen or Christian lands, and whether in the pageantry of words, or colours, or fair forms, is truly, and in the deep sense, to be called idolatry—the serving with the best of our hearts and minds, some dear or sad fantasy which we have made for ourselves, while we disobey the present call of the Master, who is not dead, and who is not now fainting under His cross, but requiring us to take up ours.

60. I pass to the second great function of religious art, the limitation of the idea of Divine presence to particular localities. It is of course impossible within my present limits to touch upon this power of art, as employed on the temples of the gods of various religions ; we will examine that on future occasions. To-day, I want only to map out main ideas, and I can do this best by speaking exclusively of this localising influence as it affects our own faith.

Observe first, that the localisation is almost entirely dependent upon human art. You must at least take a stone and set it up for a pillar, if you are to mark the place, so as to know it again, where a vision appeared. A persecuted people, needing to conceal their places of worship, may perform every religious ceremony first under one crag of the hill-side, and then under another, without invalidating the sacredness of the rites or sacraments thus administered. It is, therefore, we all acknowledge, inessential, that a particular spot should be surrounded with a ring of stones, or enclosed within walls

of a certain style of architecture, and so set apart as the only place where such ceremonies may be properly performed ; and it is thus less by any direct appeal to experience or to reason, but in consequence of the effect upon our senses produced by the architecture, that we receive the first strong impressions of what we afterwards contend for as absolute truth. I particularly wish you to notice how it is always by help of human art that such a result is attained, because, remember always, I am neither disputing nor asserting the truth of any theological doctrine ;—that is not my province ;—I am only questioning the expediency of enforcing that doctrine by the help of architecture. Put a rough stone for an altar under the hawthorn on a village green ;—separate a portion of the green itself with an ordinary paling from the rest ;—then consecrate, with whatever form you choose, the space of grass you have enclosed, and meet within the wooden fences often as you desire to pray or preach ; yet you will not easily fasten an impression in the minds of the villagers, that God inhabits the space of grass inside the fence, and does not extend His presence to the common beyond it : and that the daisies and violets on one side of the railing are holy,—on the other, profane. But, instead of a wooden fence, build a wall ; pave the interior space ; roof it over, so as to make it comparatively dark ;—and you may persuade the villagers with ease that you have built a house which Deity inhabits, or that you have become, in the old French phrase, a ‘*logeur du Bon Dieu*.’

61. And farther, though I have no desire to introduce any question as to the truth of what we thus architecturally teach, I would desire you most strictly to determine what is intended to be taught.

Do not think I underrate—I am among the last men living who would underrate—the importance of the sentiments connected with their church to the population of a pastoral village. I admit, in its fullest extent, the moral value of the scene, which is almost always one of perfect purity and peace ; and of the sense of supernatural love and protection, which fills and surrounds the low aisles and homely porch. But the question I desire earnestly to leave with you is, whether all the

earth ought not to be peaceful and pure, and the acknowledgment of the Divine protection as universal, as its reality? That in a mysterious way the presence of Deity is vouchsafed where it is sought, and withdrawn where it is forgotten, must of course be granted as the first postulate in the enquiry: but the point for our decision is just this, whether it ought always to be sought in one place only, and forgotten in every other.

It may be replied, that since it is impossible to consecrate the entire space of the earth, it is better thus to secure a portion of it than none: but surely, if so, we ought to make some effort to enlarge the favoured ground, and even look forward to a time when in English villages there may be a God's acre tenanted by the living, not the dead; and when we shall rather look with aversion and fear to the remnant of ground that is set apart as profane, than with reverence to a narrow portion of it enclosed as holy.

62. But now, farther. Suppose it be admitted that by enclosing ground with walls, and performing certain ceremonies there habitually, some kind of sanctity is indeed secured within that space,—still the question remains open whether it be advisable for religious purposes to decorate the enclosure. For separation the mere walls would be enough. What is the purpose of your decoration?

Let us take an instance—the most noble with which I am acquainted, the Cathedral of Chartres. You have there the most splendid coloured glass, and the richest sculpture, and the grandest proportions of building, united to produce a sensation of pleasure and awe. We profess that this is to honour the Deity; or, in other words, that it is pleasing to Him that we should delight our eyes with blue and golden colours, and solemnise our spirits by the sight of large stones laid one on another, and ingeniously carved.

63. I do not think it can be doubted that it is pleasing to Him when we do this; for He has Himself prepared for us, nearly every morning and evening, windows painted with Divine art, in blue and gold and vermilion; windows lighted from within by the lustre of that heaven which we may assume, at least with more certainty than any consecrated

ground, to be one of His dwelling-places. Again, in every mountain side, and cliff of rude sea shore, He has heaped stones one upon another of greater magnitude than those of Chartres Cathedral, and sculptured them with floral ornament,—surely not less sacred because living?

64. Must it not then be only because we love our own work better than His, that we respect the lucent glass, but not the lucent clouds; that we weave embroidered robes with ingenious fingers, and make bright the gilded vaults we have beautifully ordained—while yet we have not considered the heavens the work of His fingers; nor the stars of the strange vault which He has ordained. And do we dream that by carving fonts and lifting pillars in His honour, who cuts the way of the rivers among the rocks, and at whose reproof the pillars of the earth are astonished, we shall obtain pardon for the dishonour done to the hills and streams by which He has appointed our dwelling-place;—for the infection of their sweet air with poison;—for the burning up of their tender grass and flowers with fire, and for spreading such a shame of mixed luxury and misery over our native land, as if we laboured only that, at least here in England, we might be able to give the lie to the song, whether of the Cherubim above, or Church beneath—‘Holy, holy, Lord God of all creatures; Heaven—and *Earth*—are full of Thy glory?’

65. And how much more there is that I long to say to you; and how much, I hope, that you would like to answer to me, or to question me of! But I can say no more to-day. We are not, I trust, at the end of our talks or thoughts together; but, if it were so, and I never spoke to you more, this that I have said to you I should have been glad to have been permitted to say; and this, farther, which is the sum of it,—That we *may* have splendour of art again, and with that, we may truly praise and honour our Maker, and with that set forth the beauty and holiness of all that He has made: but only after we have striven with our whole hearts first to sanctify the temple of the body and spirit of every child that has no roof to cover its head from the cold, and no walls to guard its soul from corruption, in this our English land.

One word more.

What I have suggested hitherto, respecting the relations of Art to Religion, you must receive throughout as merely motive of thought ; though you must have well seen that my own convictions were established finally on some of the points in question. But I must, in conclusion, tell you something that I *know* ;—which, if you truly labour, you will one day know also ; and which I trust some of you will believe, now.

During the minutes in which you have been listening to me, I suppose that almost at every other sentence those whose habit of mind has been one of veneration for established forms and faiths, must have been in dread that I was about to say, or in pang of regret at my having said, what seemed to them an irreverent or reckless word touching vitally important things.

So far from this being the fact, it is just because the feelings that I most desire to cultivate in your minds are those of reverence and admiration, that I am so earnest to prevent you from being moved to either by trivial or false semblances. *This* is the thing which I *know*—and which, if you labour faithfully, you shall know also,—that in Reverence is the chief joy and power of life ;—Reverence, for what is pure and bright in your own youth ; for what is true and tried in the age of others ; for all that is gracious among the living, great among the dead,—and marvellous in the Powers that cannot die.

LECTURE III.

THE RELATION OF ART TO MORALS.

66. You probably recollect that, in the beginning of my last lecture, it was stated that fine art had, and could have, but three functions : the enforcing of the religious sentiments of men, the perfecting their ethical state, and the doing them material service. We have to-day to examine the mode of its action in the second power, that of perfecting the morality or ethical state of men.

Perfecting, observe—not producing.

You must have the right moral state first, or you cannot have the art. But when the art is once obtained, its reflected action enhances and completes the moral state out of which it arose, and, above all, communicates the exaltation to other minds which are already morally capable of the like.

67. For instance, take the art of singing, and the simplest perfect master of it, (up to the limits of his nature) whom you can find—a skylark. From him you may learn what it is to ‘sing for joy.’ You must get the moral state first, the pure gladness, then give it finished expression ; and it is perfected in itself, and made communicable to other creatures capable of such joy. But it is incommunicable to those who are not prepared to receive it.

Now, all right human song is, similarly, the finished expression, by art, of the joy or grief of noble persons, for right causes. And accurately in proportion to the rightness of the cause, and purity of the emotion, is the possibility of the fine art. A maiden may sing of her lost love, but a miser cannot sing of his lost money. And with absolute precision from highest to lowest, the fineness of the possible art is an index of the moral purity and majesty of the emotion it expresses. You may test it practically at any instant. Question with yourselves respecting any feeling that has taken strong possession of your mind, ‘Could this be sung by a master, and sung nobly, with a true melody and art?’ Then it is a right feeling. Could it not be sung at all, or only sung ludicrously? It is a base one. And that is so in all the arts ; so that with mathematical precision, subject to no error or exception, the art of a nation, so far as it exists, is an exponent of its ethical state.

68. An exponent, observe, and exalting influence ; but not the root or cause. You cannot paint or sing yourselves into being good men ; you must be good men before you can either paint or sing, and then the colour and sound will complete in you all that is best.

And this it was that I called upon you to hear, saying, ‘listen to me at least now,’ in the first lecture, namely, that no

art-teaching could be of use to you, but would rather be harmful, unless it was grafted on something deeper than all art. For indeed not only with this, of which it is my function to show you the laws, but much more with the art of all men, which you came here chiefly to learn, that of language, the chief vices of education have arisen from the one great fallacy of supposing that noble language is a communicable trick of grammar and accent, instead of simply the careful expression of right thought. All the virtues of language are, in their roots, moral; it becomes accurate if the speaker desires to be true; clear, if he speaks with sympathy and a desire to be intelligible; powerful, if he has earnestness; pleasant, if he has sense of rhythm and order. There are no other virtues of language producible by art than these: but let me mark more deeply for an instant the significance of one of them. Language, I said, is only clear when it is sympathetic. You can, in truth, understand a man's word only by understanding his temper. Your own word is also as of an unknown tongue to him unless he understands yours. And it is this which makes the art of language, if any one is to be chosen separately from the rest, that which is fittest for the instrument of a gentleman's education. To teach the meaning of a word thoroughly is to teach the nature of the spirit that coined it; the secret of language is the secret of sympathy, and its full charm is possible only to the gentle. And thus the principles of beautiful speech have all been fixed by sincere and kindly speech. On the laws which have been determined by sincerity, false speech, apparently beautiful, may afterwards be constructed; but all such utterance, whether in oration or poetry, is not only without permanent power, but it is destructive of the principles it has usurped. So long as no words are uttered but in faithfulness, so long the art of language goes on exalting itself; but the moment it is shaped and chiselled on external principles, it falls into frivolity, and perishes. And this truth would have been long ago manifest, had it not been that in periods of advanced academical science there is always a tendency to deny the sincerity of the first masters of language. Once learn to write gracefully in the

manner of an ancient author, and we are apt to think that he also wrote in the manner of some one else. But no noble nor right style was ever yet founded but out of a sincere heart.

No man is worth reading to form your style, who does not mean what he says ; nor was any great style ever invented but by some man who meant what he said. Find out the beginner of a great manner of writing, and you have also found the declarer of some true facts or sincere passions ; and your whole method of reading will thus be quickened, for, being sure that your author really meant what he said, you will be much more careful to ascertain what it is that he means.

69. And of yet greater importance is it deeply to know that every beauty possessed by the language of a nation is significant of the innermost laws of its being. Keep the temper of the people stern and manly ; make their associations grave, courteous, and for worthy objects ; occupy them in just deeds ; and their tongue must needs be a grand one. Nor is it possible, therefore—observe the necessary reflected action—that any tongue should be a noble one, of which the words are not so many trumpet-calls to action. All great languages invariably utter great things, and command them ; they cannot be mimicked but by obedience ; the breath of them is inspiration because it is not only vocal, but vital ; and you can only learn to speak as these men spoke, by becoming what these men were.

70. Now for direct confirmation of this, I want you to think over the relation of expression to character in two great masters of the absolute art of language, Virgil and Pope. You are perhaps surprised at the last name ; and indeed you have in English much higher grasp and melody of language from more passionate minds, but you have nothing else, in its range, so perfect. I name, therefore, these two men, because they are the two most accomplished *Artists*, merely as such, whom I know in literature ; and because I think you will be afterwards interested in investigating how the infinite grace in the words of the one, the severity in those of the other, and the precision in those of both, arise wholly out of the moral elements of their minds :—out of the deep tenderness in Virgil

which enabled him to write the stories of Nisus and Lausus ; and the serene and just benevolence which placed Pope, in his theology, two centuries in advance of his time, and enabled him to sum the law of noble life in two lines which, so far as I know, are the most complete, the most concise, and the most lofty expression of moral temper existing in English words :—

*‘ Never elated, while one man’s oppress’d ;
Never dejected, while another’s bless’d.’*

I wish you also to remember these lines of Pope, and to make yourselves entirely masters of his system of ethics ; because, putting Shakespeare aside as rather the world’s than ours, I hold Pope to be the most perfect representative we have, since Chaucer, of the true English mind ; and I think the *Dunciad* is the most absolutely chiselled and monumental work ‘exacted’ in our country. You will find, as you study Pope, that he has expressed for you, in the strictest language and within the briefest limits, every law of art, of criticism, of economy, of policy, and, finally, of a benevolence, humble, rational, and resigned, contented with its allotted share of life, and trusting the problem of its salvation to Him in whose hand lies that of the universe.

71. And now I pass to the arts with which I have special concern, in which, though the facts are exactly the same, I shall have more difficulty in proving my assertion, because very few of us are as cognizant of the merit of painting as we are of that of language ; and I can only show you whence that merit springs from, after having thoroughly shown you in what it consists. But, in the meantime, I have simply to tell you, that the manual arts are as accurate exponents of ethical state, as other modes of expression ; first, with absolute precision, of that of the workman, and then with precision, disguised by many distorting influences, of that of the nation to which he belongs.

And, first, they are a perfect exponent of the mind of the workman ; but, being so, remember, if the mind be great or complex, the art is not an easy book to read ; for we must ourselves possess all the mental characters of which we are to

read the signs. No man can read the evidence of labour who is not himself laborious, for he does not know what the work costs : nor can he read the evidence of true passion if he is not passionate ; nor of gentleness if he is not gentle : and the most subtle signs of fault and weakness of character he can only judge by having had the same faults to fight with. I myself, for instance, know impatient work, and tired work, better than most critics, because I am myself always impatient, and often tired :—so also, the patient and indefatigable touch of a mighty master becomes more wonderful to me than to others. Yet, wonderful in no mean measure it will be to you all, when I make it manifest ;—and as soon as we begin our real work, and you have learned what it is to draw a true line, I shall be able to make manifest to you,—and indisputably so,—that the day's work of a man like Mantegna or Paul Veronese consists of an unfaltering, uninterrupted succession of movements of the hand more precise than those of the finest fencer : the pencil leaving one point and arriving at another, not only with unerring precision at the extremity of the line, but with an unerring and yet varied course—sometimes overspaces a foot or more in extent—yet a course so determined everywhere that either of these men could, and Veronese often does, draw a finished profile, or any other portion of the contour of a face, with one line, not afterwards changed. Try, first, to realise to yourselves the muscular precision of that action, and the intellectual strain of it ; for the movement of a fencer is perfect in practised monotony ; but the movement of the hand of a great painter is at every instant governed by direct and new intention. Then imagine that muscular firmness and subtlety, and the instantaneously selective and ordi-
nant energy of the brain, sustained all day long, not only without fatigue, but with a visible joy in the exertion, like that which an eagle seems to take in the wave of his wings ; and this all life long, and through long life, not only without failure of power, but with visible increase of it, until the actually organic changes of old age. And then consider, so far as you know anything of physiology, what sort of an ethical state of body and mind that means !—ethic through ages

past ! what fineness of race there must be to get it, what exquisite balance and symmetry of the vital powers ! And then, finally, determine for yourselves whether a manhood like that is consistent with any viciousness of soul, with any mean anxiety, any gnawing lust, any wretchedness of spite or remorse, any consciousness of rebellion against law of God or man, or any actual, though unconscious, violation of even the least law to which obedience is essential for the glory of life, and the pleasing of its Giver.

72. It is, of course, true that many of the strong masters had deep faults of character, but their faults always show in their work. It is true that some could not govern their passions ; if so, they died young, or they painted ill when old. But the greater part of our misapprehension in the whole matter is from our not having well known who the great painters were, and taking delight in the petty skill that was bred in the fumes of the taverns of the North, instead of theirs who breathed empyreal air, sons of the morning, under the woods of Assisi and the crags of Cadore.

73. It is true however also, as I have pointed out long ago, that the strong masters fall into two great divisions, one leading simple and natural lives, the other restrained in a Puritanism of the worship of beauty ; and these two manners of life you may recognise in a moment by their work. Generally the naturalists are the strongest ; but there are two of the Puritans, whose work if I can succeed in making clearly understandable to you during my three years here, it is all I need care to do. But of these two Puritans one I cannot name to you, and the other I at present will not. One I cannot, for no one knows his name, except the baptismal one, Bernard, or 'dear little Bernard'—Bernardino, called, from his birthplace, (Luino, on the lago Maggiore,) Bernard of Luino. The other is a Venetian, of whom many of you probably have never heard, and of whom, through me, you shall not hear until I have tried to get some picture by him over to England.

74. Observe then, this Puritanism in the worship of beauty, though sometimes weak, is always honourable and amiable, and the exact reverse of the false Puritanism, which consists

in the dread or disdain of beauty. And in order to treat my subject rightly, I ought to proceed from the skill of art to the choice of its subject, and show you how the moral temper of the workman is shown by his seeking lovely forms and thoughts to express, as well as by the force of his hand in expression. But I need not now urge this part of the proof on you, because you are already, I believe, sufficiently conscious of the truth in this matter, and also I have already said enough of it in my writings; whereas I have not at all said enough of the infallibleness of fine technical work as a proof of every other good power. And indeed it was long before I myself understood the true meaning of the pride of the greatest men in their mere execution, shown, for a permanent lesson to us, in the stories which, whether true or not, indicate with absolute accuracy the general conviction of great artists;—the stories of the contest of Apelles and Protogenes in a line only, (of which I can promise you, you shall know the meaning to some purpose in a little while),—the story of the circle of Giotto, and especially, which you may perhaps not have observed, the expression of Dürer in his inscription on the drawings sent him by Raphael. These figures, he says, ‘Raphael drew and sent to Albert Dürer in Nürnberg, to show him’—What? Not his invention, nor his beauty of expression, but ‘sein Hand zu weisen,’ ‘To show him his *hand*.’ And you will find, as you examine farther, that all inferior artists are continually trying to escape from the necessity of sound work, and either indulging themselves in their delights in subject, or pluming themselves on their noble motives for attempting what they cannot perform; (and observe, by the way, that a great deal of what is mistaken for conscientious motive is nothing but a very pestilent, because very subtle, condition of vanity); whereas the great men always understand at once that the first morality of a painter, as of everybody else, is to know his business; and so earnest are they in this, that many, whose lives you would think, by the results of their work, had been passed in strong emotion, have in reality subdued themselves, though capable of the very strongest passions, into a calm as absolute as that of a deeply sheltered mountain lake, which reflects every agi-

tation of the clouds in the sky, and every change of the shadows on the hills, but is itself motionless.

75. Finally, you must remember that great obscurity has been brought upon the truth in this matter by the want of integrity and simplicity in our modern life. I mean integrity in the Latin sense, wholeness. Everything is broken up, and mingled in confusion, both in our habits and thoughts; besides being in great part imitative: so that you not only cannot tell what a man is, but sometimes you cannot tell whether he is, at all!—whether you have indeed to do with a spirit, or only with an echo. And thus the same inconsistencies appear now, between the work of artists of merit and their personal characters, as those which you find continually disappointing expectation in the lives of men of modern literary power;—the same conditions of society having obscured or misdirected the best qualities of the imagination, both in our literature and art. Thus there is no serious question with any of us as to the personal character of Dante and Giotto, of Shakespeare and Holbein; but we pause timidly in the attempt to analyse the moral laws of the art skill in recent poets, novelists, and painters.

76. Let me assure you once for all, that as you grow older, if you enable yourselves to distinguish, by the truth of your own lives, what is true in those of other men, you will gradually perceive that all good has its origin in good, never in evil; that the fact of either literature or painting being truly fine of their kind, whatever their mistaken aim, or partial error, is proof of their noble origin: and that, if there is indeed sterling value in the thing done, it has come of a sterling worth of the soul that did it, however alloyed or defiled by conditions of sin which are sometimes more appalling or more strange than those which all may detect in their own hearts, because they are part of a personality altogether larger than ours, and as far beyond our judgment in its darkness as beyond our following in its light. And it is sufficient warning against what some might dread as the probable effect of such a conviction on your own minds, namely, that you might permit yourselves in the weaknesses which you imagined to be allied to genius,

when they took the form of personal temptations ;—it is surely, I say, sufficient warning against so mean a folly, to discern, as you may with little pains, that, of all human existences, the lives of men of that distorted and tainted nobility of intellect are probably the most miserable.

77. I pass to the second, and for us the more practically important question, What is the effect of noble art upon other men ; what has it done for national morality in time past ; and what effect is the extended knowledge or possession of it likely to have upon us now ? And here we are at once met by the facts, which are as gloomy as indisputable, that, while many peasant populations, among whom scarcely the rudest practice of art has ever been attempted, have lived in comparative innocence, honour, and happiness, the worst foulness and cruelty of savage tribes have been frequently associated with fine ingenuities of decorative design ; also, that no people has ever attained the higher stages of art skill, except at a period of its civilisation which was sullied by frequent, violent, and even monstrous crime ; and, lastly, that the attaining of perfection in art power, has been hitherto, in every nation, the accurate signal of the beginning of its ruin.

78. Respecting which phenomena, observe first, that although good never springs out of evil, it is developed to its highest by contention with evil. There are some groups of peasantry, in far-away nooks of Christian countries, who are nearly as innocent as lambs ; but the morality which gives power to art is the morality of men, not of cattle.

Secondly, the virtues of the inhabitants of many country districts are apparent, not real ; their lives are indeed artless, but not innocent ; and it is only the monotony of circumstances, and the absence of temptation, which prevent the exhibition of evil passions not less real because often dormant, nor less foul because shown only in petty faults, or inactive malignities.

79. But you will observe also that *absolute* artlessness, to men in any kind of moral health, is impossible ; they have always, at least, the art by which they live—agriculture or seamanship ; and in these industries, skilfully practised, you will

find the law of their moral training; while, whatever the adversity of circumstances, every rightly-minded peasantry, such as that of Sweden, Denmark, Bavaria, or Switzerland, has associated with its needful industry a quite studied school of pleasurable art in dress; and generally also in song, and simple domestic architecture.

80. Again, I need not repeat to you here what I endeavoured to explain in the first lecture in the book I called 'The Two Paths,' respecting the arts of savage races: but I may now note briefly that such arts are the result of an intellectual activity which has found no room to expand, and which the tyranny of nature or of man has condemned to disease through arrested growth. And where neither Christianity, nor any other religion conveying some moral help, has reached, the animal energy of such races necessarily flames into ghastly conditions of evil, and the grotesque or frightful forms assumed by their art are precisely indicative of their distorted moral nature.

81. But the truly great nations nearly always begin from a race possessing this imaginative power; and for some time their progress is very slow, and their state not one of innocence, but of feverish and faultful animal energy. This is gradually subdued and exalted into bright human life; the art instinct purifying itself with the rest of the nature, until social perfectness is nearly reached; and then comes the period when conscience and intellect are so highly developed, that new forms of error begin in the inability to fulfil the demands of the one, or to answer the doubts of the other. Then the wholeness of the people is lost; all kinds of hypocrisies and oppositions of science develope themselves; their faith is questioned on one side, and compromised with on the other; wealth commonly increases at the same period to a destructive extent; luxury follows; and the ruin of the nation is then certain: while the arts, all this time, are simply, as I said at first, the exponents of each phase of its moral state, and no more control it in its political career than the gleam of the firefly guides its oscillation. It is true that their most splendid results are usually obtained in the swiftness of the

power which is hurrying to the precipice ; but to lay the charge of the catastrophe to the art by which it is illumined, is to find a cause for the cataract in the hues of its iris. It is true that the colossal vices belonging to periods of great national wealth (for wealth, you will find, is the real root of all evil) can turn every good gift and skill of nature or of man to evil purpose. If, in such times, fair pictures have been misused, how much more fair realities ? And if Miranda is immoral to Caliban, is that Miranda's fault ?

82. And I could easily go on to trace for you what, at the moment I speak, is signified, in our own national character, by the forms of art, and unhappily also by the forms of what is not art, but ἀρεχρία, that exist among us. But the more important question is, What *will* be signified by them ; what is there in us now of worth and strength which, under our new and partly accidental impulse towards formative labour, may be by that expressed, and by that fortified ?

Would it not be well to know this ? Nay, irrespective of all future work, is it not the first thing we should want to know, what stuff we are made of—how far we are ἀγαθοὶ or κακοὶ—good, or good for nothing ? We may all know that, each of ourselves, easily enough, if we like to put one grave question well home.

83. Supposing it were told any of you by a physician whose word you could not but trust, that you had not more than seven days to live. And suppose also that, by the manner of your education it had happened to you, as it has happened to many, never to have heard of any future state, or not to have credited what you heard ; and therefore that you had to face this fact of the approach of death in its simplicity : fearing no punishment for any sin that you might have before committed, or in the coming days might determine to commit ; and having similarly no hope of reward for past, or yet possible, virtue ; nor even of any consciousness whatever to be left to you, after the seventh day had ended, either of the results of your acts to those whom you loved, or of the feelings of any survivors towards you. Then the manner in which you would spend the seven days is an exact measure of the morality of your nature.

84. I know that some of you, and I believe the greater number of you, would, in such a case, spend the granted days entirely as you ought. Neither in numbering the errors, or deploring the pleasures of the past ; nor in grasping at vile good in the present, nor vainly lamenting the darkness of the future ; but in instant and earnest execution of whatever it might be possible for you to accomplish in the time, in setting your affairs in order, and in providing for the future comfort, and—so far as you might by any message or record of yourself, for the consolation—of those whom you loved, and by whom you desired to be remembered, not for your good, but for theirs. How far you might fail through human weakness, in shame for the past, despair at the little that could in the remnant of life be accomplished, or the intolerable pain of broken affection, would depend wholly on the degree in which your nature had been depressed or fortified by the manner of your past life. But I think there are few of you who would not spend those last days better than all that had preceded them.

85. If you look accurately through the records of the lives that have been most useful to humanity, you will find that all that has been done best, has been done so ;—that to the clearest intellects and highest souls,—to the true children of the Father, with whom a thousand years are as one day, their poor seventy years are but as seven days. The removal of the shadow of death from them to an uncertain, but always narrow, distance, never takes away from them their intuition of its approach ; the extending to them of a few hours more or less of light abates not their acknowledgment of the infinitude that must be known to remain beyond their knowledge,—done beyond their deeds : the unprofitableness of their momentary service is wrought in a magnificent despair, and their very honour is bequeathed by them for the joy of others, as they lie down to their rest, regarding for themselves the voice of men no more.

86. The best things, I repeat to you, have been done thus, and therefore, sorrowfully. But the greatest part of the good work of the world is done either in pure and unvexed instinct

of duty, 'I have stubbed Thornaby waste,' or else, and better, it is cheerful and helpful doing of what the hand finds to do, in surety that at evening time, whatsoever is right, the Master will give. And that it be worthily done, depends wholly on that ultimate quantity of worth which you can measure, each in himself, by the test I have just given you. For that test, observe, will mark to you the precise force, first of your absolute courage, and then of the energy in you for the right ordering of things, and the kindly dealing with persons. You have cut away from these two instincts every selfish or common motive, and left nothing but the energies of Order and of Love.

87. Now, where those two roots are set, all the other powers and desires find right nourishment, and become to their own utmost, helpful to others and pleasurable to ourselves. And so far as those two springs of action are not in us, all other powers become corrupt or dead ; even the love of truth, apart from these, hardens into an insolent and cold avarice of knowledge, which unused, is more vain than unused gold.

88. These, then, are the two essential instincts of humanity : the love of Order and the love of Kindness. By the love of order the moral energy is to deal with the earth, and to dress it, and keep it ; and with all rebellious and dissolute forces in lower creatures, or in ourselves. By the love of doing kindness it is to deal rightly with all surrounding life. And then, grafted on these, we are to make every other passion perfect ; so that they may every one have full strength and yet be absolutely under control.

89. Every one must be strong, every one perfect, every one obedient as a war horse. And it is among the most beautiful pieces of mysticism to which eternal truth is attached, that the chariot race, which Plato uses as an image of moral government, and which is indeed the most perfect type of it in any visible skill of men, should have been made by the Greeks the continual subject of their best poetry and best art. Nevertheless, Plato's use of it is not altogether true. There is no black horse in the chariot of the soul. One of the driver's worst faults is in starving his horses ; another, in not break-

ing them early enough ; but they are all good. Take, for example, one usually thought of as wholly evil—that of Anger, leading to vengeance. I believe it to be quite one of the crowning wickednesses of this age that we have starved and chilled our faculty of indignation, and neither desire nor dare to punish crimes justly. We have taken up the benevolent idea, forsooth, that justice is to be preventive instead of vindictive ; and we imagine that we are to punish, not in anger, but in expediency ; not that we may give deserved pain to the person in fault, but that we may frighten other people from committing the same fault. The beautiful theory of this non-vindictive justice is, that having convicted a man of a crime worthy of death, we entirely pardon the criminal, restore him to his place in our affection and esteem, and then hang him, not as a malefactor, but as a scarecrow. That is the theory. And the practice is, that we send a child to prison for a month for stealing a handful of walnuts, for fear that other children should come to steal more of our walnuts. And we do not punish a swindler for ruining a thousand families, because we think swindling is a wholesome excitement to trade.

90. But all true justice is vindictive to vice as it is rewarding to virtue. Only—and herein it is distinguished from personal revenge—it is vindictive of the wrong done, not of the wrong done *to us*. It is the national expression of deliberate anger, as of deliberate gratitude ; it is not exemplary, or even corrective, but essentially retributive ; it is the absolute art of measured recompense, giving honour where honour is due, and shame where shame is due, and joy where joy is due, and pain where pain is due. It is neither educational, for men are to be educated by wholesome habit, not by rewards and punishments ; nor is it preventive, for it is to be executed without regard to any consequences ; but only for righteousness' sake, a righteous nation does judgment and justice. But in this, as in all other instances, the rightness of the secondary passion depends on its being grafted on those two primary instincts, the love of order and of kindness, so that indignation itself is against the wounding of love. Do you think the *μῆνις Ἀχίλλεος* came of a hard heart in Achilles, or

the 'Pallas te hoc vulnere, Pallas,' of a hard heart in Anchises' son?

91. And now, if with this clue through the labyrinth of them, you remember the course of the arts of great nations, you will perceive that whatever has prospered, and become lovely, had its beginning—for no other was possible—in the love of order in material things associated with true *δικαιοσύνη*, and the desire of beauty in material things, which is associated with true affection, *charitas*; and with the innumerable conditions of true gentleness expressed by the different uses of the words *χάρις* and *gratia*. You will find that this love of beauty is an essential part of all healthy human nature, and though it can long co-exist with states of life in many other respects unvirtuous, it is itself wholly good;—the direct adversary of envy, avarice, mean worldly care, and especially of cruelty. It entirely perishes when these are wilfully indulged; and the men in whom it has been most strong have always been compassionate, and lovers of justice, and the earliest discerners and declarers of things conducive to the happiness of mankind.

92. Nearly every important truth respecting the love of beauty in its familiar relations to human life was mythically expressed by the Greeks in their various accounts of the parentage and offices of the Graces. But one fact, the most vital of all, they could not in its fulness perceive, namely, that the intensity of other perceptions of beauty is exactly commensurate with the imaginative purity of the passion of love, and with the singleness of its devotion. They were not fully conscious of, and could not therefore either mythically or philosophically express, the deep relation within themselves between their power of perceiving beauty, and the honour of domestic affection which found their sternest themes of tragedy in the infringement of its laws;—which made the rape of Helen the chief subject of their epic poetry, and which fastened their clearest symbolism of resurrection on the story of Alcestis. Unhappily, the subordinate position of their most revered women, and the partial corruption of feeling towards them by the presence of certain other singular states of in-

ferior passion which it is as difficult as grievous to analyse, arrested the ethical as well as the formative progress of the Greek mind ; and it was not until after an interval of nearly two thousand years of various error and pain, that, partly as the true reward of Christian warfare nobly sustained through centuries of trial, and partly as the visionary culmination of the faith which saw in a maiden's purity the link between God and her race, the highest and holiest strength of mortal love was reached ; and, together with it, in the song of Dante, and the painting of Bernard of Luino and his fellows, the perception, and embodiment for ever of whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report ;—that, if there be any virtue, and if there be any praise, men might think on those things.

93. You probably observed the expression I used a moment ago, the *imaginative* purity of the passion of love. I have not yet spoken, nor is it possible for me to-day to speak adequately, of the moral power of the imagination : but you may for yourselves enough discern its nature merely by comparing the dignity of the relations between the sexes, from their lowest level in moths or mollusca, through the higher creatures in whom they become a domestic influence and law, up to the love of pure men and women ; and, finally, to the ideal love which animated chivalry. Throughout this vast ascent it is the gradual increase of the imaginative faculty which exalts and enlarges the authority of the passion until, at its height, it is the bulwark of patience, the tutor of honour, and the perfectness of praise.

94. You will find farther, that as of love, so of all the other passions, the right government and exaltation begins in that of the Imagination, which is lord over them. For to *subdue* the passions, which is thought so often to be the sum of duty respecting them, is possible enough to a proud dulness ; but to *excite* them rightly, and make them strong for good, is the work of the unselfish imagination. It is constantly said that human nature is heartless. Do not believe it. Human nature is kind and generous ; but it is narrow and blind ; and can only with difficulty conceive anything but what it imme-

diately sees and feels. People would instantly care for others as well as themselves if only they could *imagine* others as well as themselves. Let a child fall into the river before the roughest man's eyes ;—he will usually do what he can to get it out, even at some risk to himself ; and all the town will triumph in the saving of one little life. Let the same man be shown that hundreds of children are dying of fever for want of some sanitary measure which it will cost him trouble to urge, and he will make no effort ; and probably all the town would resist him if he did. So, also, the lives of many deserving women are passed in a succession of petty anxieties about themselves, and gleaning of minute interests and mean pleasures in their immediate circle, because they are never taught to make any effort to look beyond it ; or to know anything about the mighty world in which their lives are fading, like blades of bitter grass in fruitless fields.

95. I had intended to enlarge on this—and yet more on the kingdom which every man holds in his conceptive faculty, to be peopled with active thoughts and lovely presences, or left waste for the springing up of those dark desires and dreams of which it is written that ‘every imagination of the thoughts of man’s heart is evil continually.’ True, and a thousand times true it is, that, here at least, ‘greater is he that ruleth his spirit, than he that taketh a city.’ But this you can partly follow out for yourselves without help, partly we must leave it for future enquiry. I press to the conclusion which I wish to leave with you, that all you can rightly do, or honourably become, depends on the government of these two instincts of order and kindness, by this great Imaginative faculty, which gives you inheritance of the past, grasp of the present, authority over the future. Map out the spaces of your possible lives by its help ; measure the range of their possible agency ! On the walls and towers of this your fair city, there is not an ornament of which the first origin may not be traced back to the thoughts of men who died two thousand years ago. Whom will you be governing by your thoughts, two thousand years hence ? Think of it, and you will find that so far from art being immoral, little else except art is moral ; that life

without industry is guilt, and industry without art is brutality; and for the words 'good' and 'wicked,' used of men, you may almost substitute the words 'Makers' or 'Destroyers.' Far the greater part of the seeming prosperity of the world is, so far as our present knowledge extends, vain: wholly useless for any kind of good, but having assigned to it a certain inevitable sequence of destruction and of sorrow. Its stress is only the stress of wandering storm; its beauty the hectic of plague: and what is called the history of mankind is too often the record of the whirlwind, and the map of the spreading of the leprosy. But underneath all that, or in narrow spaces of dominion in the midst of it, the work of every man, 'qui non accepit in vanitatem animam suam,' endures and prospers; a small remnant or green bud of it prevailing at last over evil. And though faint with sickness, and encumbered in ruin, the true workers redeem inch by inch the wilderness into garden ground; by the help of their joined hands the order of all things is surely sustained and vitally expanded, and although with strange vacillation, in the eyes of the watcher, the morning cometh, and also the night, there is no hour of human existence that does not draw on towards the perfect day.

96. And perfect the day shall be, when it is of all men understood that the beauty of Holiness must be in labour as well as in rest. Nay! *more*, if it may be, in labour; in our strength, rather than in our weakness; and in the choice of what we shall work for through the six days, and may know to be good at their evening time, than in the choice of what we pray for on the seventh, of reward or repose. With the multitude that keep holiday, we may perhaps sometimes vainly have gone up to the house of the Lord, and vainly there asked for what we fancied would be mercy; but for the few who labour as their Lord would have them, the mercy needs no seeking, and their wide home no hallowing. Surely goodness and mercy shall *follow* them, *all* the days of their life; and they shall dwell in the house of the Lord—**FOR EVER**

LECTURE IV.

THE RELATION OF ART TO USE.

97. OUR subject of enquiry to-day, you will remember, is the mode in which fine art is founded upon, or may contribute to, the practical requirements of human life.

Its offices in this respect are mainly twofold ; it gives Form to knowledge, and Grace to utility ; that is to say, it makes permanently visible to us things which otherwise could neither be described by our science, nor retained by our memory ; and it gives delightfulness and worth to the implements of daily use, and materials of dress, furniture, and lodging. In the first of these offices it gives precision and charm to truth ; in the second it gives precision and charm to service. For, the moment we make anything useful thoroughly, it is a law of nature that we shall be pleased with ourselves, and with the thing we have made ; and become desirous therefore to adorn or complete it, in some dainty way, with finer art expressive of our pleasure.

And the point I wish chiefly to bring before you to-day is this close and healthy connection of the fine arts with material use ; but I must first try briefly to put in clear light the function of art in giving Form to truth.

98. Much that I have hitherto tried to teach has been disputed on the ground that I have attached too much importance to art as representing natural facts, and too little to it as a source of pleasure. And I wish, in the close of these four prefatory lectures, strongly to assert to you, and, so far as I can in the time, convince you, that the entire vitality of art depends upon its being either full of truth, or full of use ; and that, however pleasant, wonderful, or impressive it may be in itself, it must yet be of inferior kind, and tend to deeper inferiority, unless it has clearly one of these main objects,—either *to state a true thing*, or *to adorn a serviceable one*. It must never exist alone,—never for itself ; it exists rightly only

when it is the means of knowledge, or the grace of agency for life.

99. Now, I pray you to observe—for though I have said this often before, I have never yet said it clearly enough—every good piece of art, to whichever of these ends it may be directed, involves first essentially the evidence of human skill, and the formation of an actually beautiful thing by it.

Skill, and beauty, always then ; and, beyond these, the formative arts have always one or other of the two objects which I have just defined to you—truth, or serviceableness ; and without these aims neither the skill nor their beauty will avail ; only by these can either legitimately reign. All the graphic arts begin in keeping the outline of shadow that we have loved, and they end in giving to it the aspect of life ; and all the architectural arts begin in the shaping of the cup and the platter, and they end in a glorified roof.

Therefore, you see, in the graphic arts you have Skill, Beauty, and Likeness ; and in the architectural arts Skill, Beauty, and Use ; and you *must* have the three in each group, balanced and co-ordinate ; and all the chief errors of art consist in losing or exaggerating one of these elements.

100. For instance, almost the whole system and hope of modern life are founded on the notion that you may substitute mechanism for skill, photograph for picture, cast-iron for sculpture. That is your main nineteenth-century faith, or infidelity. You think you can get everything by grinding—music, literature, and painting. You will find it grievously not so ; you can get nothing but dust by mere grinding. Even to have the barley-meal out of it, you must have the barley first ; and that comes by growth, not grinding. But essentially, we have lost our delight in Skill ; in that majesty of it which I was trying to make clear to you in my last address, and which long ago I tried to express, under the head of ideas of power. The entire sense of that, we have lost, because we ourselves do not take pains enough to do right, and have no conception of what the right costs ; so that all the joy and reverence we ought to feel in looking at a strong man's work have ceased in us. We keep them yet a little in

looking at a honeycomb or a bird's-nest ; we understand that these differ, by divinity of skill, from a lump of wax or a cluster of sticks. But a picture, which is a much more wonderful thing than a honeycomb or a bird's-nest,—have we not known people, and sensible people too, who expected to be taught to produce that, in six lessons?

101. Well, you must have the skill, you must have the beauty, which is the highest moral element ; and then, lastly, you must have the verity or utility, which is not the moral, but the vital element ; and this desire for verity and use is the one aim of the three that always leads in great schools, and in the minds of great masters, without any exception. They will permit themselves in awkwardness, they will permit themselves in ugliness ;—but they will never permit themselves in uselessness or in unverity.

102. And farther, as their skill increases, and as their grace, so much more, their desire for truth. It is impossible to find the three motives in fairer balance and harmony than in our own Reynolds. He rejoices in showing you his skill ; and those of you who succeed in learning what painters' work really is will one day rejoice also, even to laughter—that highest laughter which springs of pure delight, in watching the fortitude and the fire of a hand which strikes forth its will upon the canvas as easily as the wind strikes it on the sea. He rejoices in all abstract beauty and rhythm and melody of design ; he will never give you a colour that is not lovely, nor a shade that is unnecessary, nor a line that is ungraceful. But all his power and all his invention are held by him subordinate,—and the more obediently because of their nobleness,—to his true leading purpose of setting before you such likeness of the living presence of an English gentleman or an English lady, as shall be worthy of being looked upon for ever.

103. But farther, you remember, I hope—for I said it in a way that I thought would shock you a little, that you might remember it—my statement, that art had never done more than this, never more than given the likeness of a noble human being. Not only so, but it very seldom does so much

as this ; and the best pictures that exist of the great schools are all portraits, or groups of portraits, often of very simple and nowise noble persons. You may have much more brilliant and impressive qualities in imaginative pictures ; you may have figures scattered like clouds, or garlanded like flowers ; you may have light and shade, as of a tempest, and colour, as of the rainbow ; but all that is child's play to the great men, though it is astonishment to us. Their real strength is tried to the utmost, and as far as I know it is never elsewhere brought out so thoroughly, as in painting one man or woman, and the soul that was in them ; nor that always the highest soul, but often only a thwarted one that was capable of height ; or perhaps not even that, but faultful and poor, yet seen through, to the poor best of it, by the masterful sight. So that in order to put before you in your Standard series the best art possible, I am obliged, even from the very strongest men, to take the portraits, before I take the idealism. Nay, whatever is best in the great compositions themselves has depended on portraiture ; and the study necessary to enable you to understand invention will also convince you that the mind of man never invented a greater thing than the form of man, animated by faithful life. Every attempt to refine or exalt such healthy humanity has weakened or caricatured it ; or else consists only in giving it, to please our fancy, the wings of birds, or the eyes of antelopes. Whatever is truly great in either Greek or Christian art, is also restrictedly human ; and even the raptures of the redeemed souls who enter, ' celestemente ballando,' the gate of Angelico's Paradise, were seen first in the terrestrial, yet most pure, mirth of Florentine maidens.

104. I am aware that this cannot but at present appear gravely questionable to those of my audience who are strictly cognizant of the phases of Greek art ; for they know that the moment of its decline is accurately marked, by its turning from abstract form to portraiture. But the reason of this is simple. The progressive course of Greek art was in subduing monstrous conceptions to natural ones ; it did this by general laws ; it reached absolute truth of generic human form, and

if its ethical force had remained, would have advanced into healthy portraiture. But at the moment of change the national life ended in Greece; and portraiture, there, meant insult to her religion, and flattery to her tyrants. And her skill perished, not because she became true in sight, but because she became vile in heart.

105. And now let us think of our own work, and ask how that may become, in its own poor measure, active in some verity of representation. We certainly cannot begin by drawing kings or queens; but we must try, even in our earliest work, if it is to prosper, to draw something that will convey true knowledge both to ourselves and others. And I think you will find greatest advantage in the endeavour to give more life and educational power to the simpler branches of natural science: for the great scientific men are all so eager in advance that they have no time to popularise their discoveries, and if we can glean after them a little, and make pictures of the things which science describes, we shall find the service a worthy one. Not only so, but we may even be helpful to science herself; for she has suffered by her proud severance from the arts; and having made too little effort to realise her discoveries to vulgar eyes, has herself lost true measure of what was chiefly precious in them.

106. Take Botany, for instance. Our scientific botanists are, I think, chiefly at present occupied in distinguishing species, which perfect methods of distinction will probably in the future show to be indistinct;—in inventing descriptive names of which a more advanced science and more fastidious scholarship will show some to be unnecessary, and others inadmissible;—and in microscopic investigations of structure, which through many alternate links of triumphant discovery that tissues are composed of vessels, and that vessels are composed of tissue, have not hitherto completely explained to us either the origin, the energy, or the course of the sap; and which, however subtle or successful, bear to the real natural history of plants only the relation that anatomy and organic chemistry bear to the history of men. In the meantime, our artists are so generally convinced of the truth of the Darwinian theory, that

they do not always think it necessary to show any difference between the foliage of an elm and an oak ; and the gift-books of Christmas have every page surrounded with laboriously engraved garlands of rose, shamrock, thistle, and forget-me-not, without its being thought proper by the draughtsmen, or desirable by the public, even in the case of those uncommon flowers, to observe the real shape of the petals of any one of them.

107. Now what we especially need at present for educational purposes is to know, not the anatomy of plants, but their biography—how and where they live and die, their tempers, benevolences, malignities, distresses, and virtues. We want them drawn from their youth to their age, from bud to fruit. We ought to see the various forms of their diminished but hardy growth in cold climates, or poor soils ; and their rank or wild luxuriance, when full-fed, and warmly nursed. And all this we ought to have drawn so accurately, that we might at once compare any given part of a plant with the same part of any other, drawn on the like conditions. Now, is not this a work which we may set about here in Oxford, with good hope and much pleasure ? I think it so important, that the first exercise in drawing I shall put before you will be an outline of a laurel leaf. You will find in the opening sentence of Lionardo's treatise, our present text-book, that you must not at first draw from nature, but from a good master's work, '*per assuefarsi a buone membra,*' to accustom yourselves, that is, to entirely good representative organic forms. So your first exercise shall be the top of the laurel sceptre of Apollo, drawn by an Italian engraver of Lionardo's own time ; then we will draw a laurel leaf itself ; and little by little, I think we may both learn ourselves, and teach to many besides, somewhat more than we know yet, of the wild olives of Greece, and the wild roses of England.

108. Next, in Geology, which I will take leave to consider as an entirely separate science from the zoology of the past, which has lately usurped its name and interest. In geology itself we find the strength of many able men occupied in debating questions of which there are yet no data even for the

clear statement ; and in seizing advanced theoretical positions on the mere contingency of their being afterwards tenable ; while, in the meantime, no simple person, taking a holiday in Cumberland, can get an intelligible section of Skiddaw, or a clear account of the origin of the Skiddaw slates ; and while, though half the educated society of London travel every summer over the great plain of Switzerland, none know, or care to know, why that is a plain and the Alps to the south of it are Alps ; and whether or not the gravel of the one has anything to do with the rocks of the other. And though every palace in Europe owes part of its decoration to variegated marbles, and nearly every woman in Europe part of her decoration to pieces of jasper or chalcedony, I do not think any geologist could at this moment with authority tell us either how a piece of marble is stained, or what causes the streaks in a Scotch pebble.

109. Now, as soon as you have obtained the power of drawing, I do not say a mountain, but even a stone, accurately, every question of this kind will become to you at once attractive and definite ; you will find that in the grain, the lustre, and the cleavage-lines of the smallest fragment of rock, there are recorded forces of every order and magnitude, from those which raise a continent by one volcanic effort, to those which at every instant are polishing the apparently complete crystal in its nest, and conducting the apparently motionless metal in its vein ; and that only by the art of your own hand, and fidelity of sight which it develops, you can obtain true perception of these invincible and inimitable arts of the earth herself : while the comparatively slight effort necessary to obtain so much skill as may serviceably draw mountains in distant effect will be instantly rewarded by what is almost equivalent to a new sense of the conditions of their structure.

110. And, because it is well at once to know some direction in which our work may be definite, let me suggest to those of you who may intend passing their vacation in Switzerland, and who care about mountains, that if they will first qualify themselves to take angles of position and elevation with correctness, and to draw outlines with approximate fidelity, there

are a series of problems of the highest interest to be worked out on the southern edge of the Swiss plain, in the study of the relations of its molasse beds to the rocks which are characteristically developed in the chain of the Stockhorn, Beatenberg, Pilate, Mythen above Schwytz, and High Sentis of Appenzell; the pursuit of which may lead them into many pleasant, as well as creditably dangerous, walks, and curious discoveries; and will be good for the discipline of their fingers in the pencilling of crag form.

111. I wish I could ask you to draw, instead of the Alps, the crests of Parnassus and Olympus, and the ravines of Delphi and of Tempe. I have not loved the arts of Greece as others have; yet I love them, and her, so much, that it is to me simply a standing marvel how scholars can endure for all these centuries, during which their chief education has been in the language and policy of Greece, to have only the names of her hills and rivers upon their lips, and never one line of conception of them in their mind's sight. Which of us knows what the valley of Sparta is like, or the great mountain vase of Arcadia? which of us, except in mere airy syllabbling of names, knows aught of 'sandy Ladon's lilled banks, or old Lycæus, or Cyllene hoar?' 'You cannot travel in Greece?'—I know it; nor in Magna Græcia. But, gentlemen of England, you had better find out why you cannot, and put an end to that horror of European shame, before you hope to learn Greek art.

112. I scarcely know whether to place among the things useful to art, or to science, the systematic record, by drawing, of phenomena of the sky. But I am quite sure that your work cannot in any direction be more useful to yourselves, than in enabling you to perceive the quite unparalleled subtilties of colour and inorganic form, which occur on any ordinarily fine morning or evening horizon; and I will even confess to you another of my perhaps too sanguine expectations, that in some far distant time it may come to pass, that young Englishmen and Englishwomen may think the breath of the morning sky pleasanter than that of midnight, and its light prettier than that of candles.

113. Lastly, in Zoology, What the Greeks did for the horse, and what, as far as regards domestic and expressional character, Landseer has done for the dog and the deer, remains to be done by art for nearly all other animals of high organisation. There are few birds or beasts that have not a range of character which, if not equal to that of the horse or dog, is yet as interesting within narrower limits, and often in grotesqueness, intensity, or wild and timid pathos, more singular and mysterious. Whatever love of humour you have,—whatever sympathy with imperfect, but most subtle, feeling,—whatever perception of sublimity in conditions of fatal power, may here find fullest occupation : all these being joined, in the strong animal races, to a variable and fantastic beauty far beyond anything that merely formative art has yet conceived. I have placed in your Educational series a wing by Albert Dürer, which goes as far as art yet has reached in delineation of plumage ; while for the simple action of the pinion, it is impossible to go beyond what has been done already by Titian and Tintoret ; but you cannot so much as once look at the ruffings of the plumes of a pelican pluming itself after it has been in the water, or carefully draw the contours of the wing either of a vulture or a common swift, or paint the rose and vermilion of that of a flamingo, without receiving almost a new conception of the meaning of form and colour in creation.

114. Lastly. Your work, in all directions I have hitherto indicated, may be as deliberate as you choose ; there is no immediate fear of the extinction of many species of flowers or animals ; and the Alps, and valley of Sparta, will wait your leisure, I fear too long. But the feudal and monastic buildings of Europe, and still more the streets of her ancient cities, are vanishing like dreams : and it is difficult to imagine the mingled envy and contempt with which future generations will look back to us, who still possessed such things, yet made no effort to preserve, and scarcely any to delineate them : for, when used as material of landscape by the modern artist, they are nearly always superficially or flatteringly represented, without zeal enough to penetrate their character, or patience enough to render it in modest harmony. As for places of

traditional interest, I do not know an entirely faithful drawing of any historical site, except one or two studies made by enthusiastic young painters in Palestine and Egypt : for which, thanks to them always ; but we want work nearer home.

115. Now it is quite probable that some of you, who will not care to go through the labour necessary to draw flowers or animals, may yet have pleasure in attaining some moderately accurate skill of sketching architecture, and greater pleasure still in directing it usefully. Suppose, for instance, we were to take up the historical scenery in Carlyle's 'Friederick.' Too justly the historian accuses the genius of past art, in that, types of too many such elsewhere, the galleries of Berlin—are made up, like other galleries, of goat-footed Pan, Europa's Bull, Romulus's She-Wolf, and the Correggiosity of Correggio, and contain, for instance, no portrait of Friedrich the Great,—no likeness at all, or next to none at all, of the noble series of Human Realities, or of any part of them, who have sprung, not from the idle brains of dreaming *dilettanti*, but from the head of God Almighty, to make this poor authentic earth a little memorable for us, and to do a little work that may be eternal there.' So Carlyle tells us—too truly ! We cannot now draw Friedrich for him, but we can draw some of the old castles and cities that were the cradles of German life—Hohenzollern, Hapsburg, Marburg, and such others ;—we may keep some authentic likeness of these for the future. Suppose we were to take up that first volume of 'Friedrich,' and put outlines to it ? shall we begin by looking for Henry the Fowler's tomb—Carlyle himself asks if he has any—at Quedlinburg, and so downwards, rescuing what we can ? That would certainly be making our work of some true use.

116. But I have told you enough, it seems to me, at least to-day, of this function of art in recording fact ; let me now finally, and with all distinctness possible to me, state to you its main business of all ;—its service in the actual uses of daily life.

You are surprised, perhaps, to hear me call this its main business. That is indeed so, however. The giving brightness to picture is much, but the giving brightness to life more.

And remember, were it as patterns only, you cannot, without the realities, have the pictures. You cannot have a landscape by Turner, without a country for him to paint; you cannot have a portrait by Titian, without a man to be portrayed. I need not prove that to you, I suppose, in these short terms; but in the outcome I can get no soul to believe that the beginning of art is in getting our country clean and our people beautiful. I have been ten years trying to get this very plain certainty—I do not say believed—but even thought of, as anything but a monstrous proposition. To get your country clean, and your people lovely;—I assure you, that is a necessary work of art to begin with! There has indeed been art in countries where people lived in dirt to serve God, but never in countries where they lived in dirt to serve the devil. There has indeed been art where the people were not all lovely,—where even their lips were thick—and their skins black, because the sun had looked upon them; but never in a country where the people were pale with miserable toil and deadly shade, and where the lips of youth, instead of being full with blood, were pinched by famine, or warped with poison. And now, therefore, note this well, the gist of all these long prefatory talks. I said that the two great moral instincts were those of Order and Kindness. Now, all the arts are founded on agriculture by the hand, and on the graces, and kindness of feeding and dressing, and lodging your people. Greek art begins in the gardens of Alcinous—perfect order, leeks in beds, and fountains in pipes. And Christian art, as it arose out of chivalry, was only possible so far as chivalry compelled both kings and knights to care for the right personal training of their people; it perished utterly when those kings and knights became *δημοβόροι*, devourers of the people. And it will become possible again only, when, literally, the sword is beaten into the ploughshare, when your St. George of England shall justify his name, and Christian art shall be known, as its Master was, in breaking of bread.

117. Now look at the working out of this broad principle in minor detail; observe how, from highest to lowest, health of art has first depended on reference to industrial use. There

is first the need of cup and platter, especially of cup ; for you can put your meat on the Harpies', or any other, tables ; but you must have your cup to drink from. And to hold it conveniently, you must put a handle to it ; and to fill it when it is empty you must have a large pitcher of some sort ; and to carry the pitcher you may most advisably have two handles. Modify the forms of these needful possessions according to the various requirements of drinking largely and drinking delicately ; of pouring easily out, or of keeping for years the perfume in ; of storing in cellars, or bearing from fountains ; of sacrificial libation, of Pan, athenaic treasure of oil, and sepulchral treasure of ashes—and you have a resultant series of beautiful form and decoration, from the rude amphora of red earth up to Cellini's vases of gems and crystal, in which series, but especially in the more simple conditions of it, are developed the most beautiful lines and most perfect types of severe composition which have yet been attained by art.

118. But again, that you may fill your cup with pure water, you must go to the well or spring ; you need a fence round the well ; you need some tube or trough, or other means of confining the stream at the spring. For the conveyance of the current to any distance you must build either enclosed or open aqueduct ; and in the hot square of the city where you set it free, you find it good for health and pleasantness to let it leap into a fountain. On these several needs you have a school of sculpture founded ; in the decoration of the walls of wells in level countries, and of the sources of springs in mountainous ones, and chiefly of all, where the women of household or market meet at the city fountain. There is, however, a farther reason for the use of art here than in any other material service, so far as we may, by art, express our reverence or thankfulness. Whenever a nation is in its right mind, it always has a deep sense of divinity in the gift of rain from heaven, filling its heart with food and gladness ; and all the more when that gift becomes gentle and perennial in the flowing of springs. It literally is not possible that any fruitful power of the Muses should be put forth upon a people

which disdains their Helicon ; still less is it possible that any Christian nation should grow up ‘*tanquam lignum quod plantatum est secus decursus aquarum*,’ which cannot recognise the lesson meant in their being told of the places where Rebekah was met ;—where Rachel,—where Zipporah,—and she who was asked for water under Mount Gerizim by a Stranger, weary, who had nothing to draw with.

119. And truly, when our mountain springs are set apart in vale or craggy glen, or glade of wood green through the drought of summer, far from cities, then it is best let them stay in their own happy peace ; but if near towns, and liable therefore to be defiled by common usage, we could not use the loveliest art more worthily than by sheltering the spring and its first pools with precious marbles : nor ought anything to be esteemed more important, as a means of healthy education, than the care to keep the streams of it afterwards, to as great a distance as possible, pure, full of fish, and easily accessible to children. There used to be, thirty years ago, a little rivulet of the Wandel, about an inch deep, which ran over the carriage-road and under a foot-bridge just under the last chalk hill near Croydon. Alas ! men came and went ; and it—did *not* go on for ever. It has long since been bricked over by the parish authorities ; but there was more education in that stream with its minnows than you could get out of a hundred pounds spent yearly in the parish schools, even though you were to spend every farthing of it in teaching the nature of oxygen and hydrogen, and the names, and rate per minute, of all the rivers in Asia and America.

120. Well, the gist of this matter lies here then. Suppose we want a school of pottery again in England, all we poor artists are ready to do the best we can, to show you how pretty a line may be that is twisted first to one side, and then to the other ; and how a plain household-blue will make a pattern on white ; and how ideal art may be got out of the spaniel’s colours, of black and tan. But I tell you beforehand, all that we can do will be utterly useless, unless you teach your peasant to say grace, not only before meat, but before drink ; and having provided him with Greek cups and plat-

ters, provide him also with something that is not poisoned to put into them.

121. There cannot be any need that I should trace for you the conditions of art that are directly founded on serviceableness of dress, and of armour ; but it is my duty to affirm to you, in the most positive manner, that after recovering, for the poor, wholesomeness of food, your next step towards founding schools of art in England must be in recovering, for the poor, decency and wholesomeness of dress ; thoroughly good in substance, fitted for their daily work, becoming to their rank in life, and worn with order and dignity. And this order and dignity must be taught them by the women of the upper and middle classes, whose minds can be in nothing right, as long as they are so wrong in this matter as to endure the squalor of the poor, while they themselves dress gaily. And on the proper pride and comfort of both poor and rich in dress, must be founded the true arts of dress ; carried on by masters of manufacture no less careful of the perfectness and beauty of their tissues, and of all that in substance and in design can be bestowed upon them, than ever the armourers of Milan and Damascus were careful of their steel.

122. Then, in the third place, having recovered some wholesome habits of life as to food and dress, we must recover them as to lodging. I said just now that the best architecture was but a glorified roof. Think of it. The dome of the Vatican, the porches of Rheims or Chartres, the vaults and arches of their aisles, the canopy of the tomb, and the spire of the belfry, are all forms resulting from the mere requirement that a certain space shall be strongly covered from heat and rain. More than that—as I have tried all through ‘The Stones of Venice’ to show—the lovely forms of these were every one of them developed in civil and domestic building, and only after their invention employed ecclesiastically on the grandest scale. I do not know whether you have noticed, but I think you cannot but have noticed, here in Oxford, as elsewhere, that our modern architects never seem to know what to do with their roofs. Be assured, until the roofs are right, nothing else will be ; and there are just two ways of keepin

them right. Never build them of iron, but only of wood or stone ; and secondly, take care that in every town the little roofs are built before the large ones, and that everybody who wants one has got one. And we must try also to make everybody want one. That is to say, at some not very advanced period of life, men should desire to have a home, which they do not wish to quit any more, suited to their habits of life, and likely to be more and more suitable to them until their death. And men must desire to have these their dwelling-places built as strongly as possible, and furnished and decorated daintily, and set in pleasant places, in bright light and good air, being able to choose for themselves that at least as well as swallows. And when the houses are grouped together in cities, men must have so much civic fellowship as to subject their architecture to a common law, and so much civic pride as to desire that the whole gathered group of human dwellings should be a lovely thing, not a frightful one, on the face of the earth. Not many weeks ago an English clergyman, a master of this University, a man not given to sentiment, but of middle age, and great practical sense, told me, by accident, and wholly without reference to the subject now before us, that he never could enter London from his country parsonage but with closed eyes, lest the sight of the blocks of houses which the railroad intersected in the suburbs should unfit him, by the horror of it, for his day's work.

123. Now, it is not possible—and I repeat to you, only in more deliberate assertion, what I wrote just twenty-two years ago in the last chapter of the ‘Seven Lamps of Architecture’—it is not possible to have any right morality, happiness, or art in any country where the cities are thus built, or thus, let me rather say, clotted and coagulated ; spots of a dreadful mildew spreading by patches and blotches over the country they consume. You must have lovely cities, crystallised, not coagulated, into form ; limited in size, and not casting out the scum and scurf of them into an encircling eruption of shame, but girded each with its sacred pomœrium, and with garlands of gardens full of blossoming trees, and softly guided streams.

That is impossible, you say ! It may be so. I have nothing to do with its possibility, but only with its indispensability. More than that must be possible, however, before you can have a school of art ; namely, that you find places elsewhere than in England, or at least in otherwise unserviceable parts of England, for the establishment of manufactories needing the help of fire, that is to say, of all the τέχναι βαναυσικαὶ and ἐπίρρητοι, of which it was long ago known to be the constant nature that ‘ ἀσχολίας μάλιστα ἔχουσι καὶ φύλως καὶ πόλεως συνεπιμελείσθαι,’ and to reduce such manufactures to their lowest limit, so that nothing may ever be made of iron that can as effectually be made of wood or stone ; and nothing moved by steam that can be as effectually moved by natural forces. And observe, that for all mechanical effort required in social life and in cities, water power is infinitely more than enough ; for anchored mills on the large rivers, and mills moved by sluices from reservoirs filled by the tide, will give you command of any quantity of constant motive power you need.

Agriculture by the hand, then, and absolute refusal or banishment of unnecessary igneous force, are the first conditions of a school of art in any country. And until you do this, be it soon or late, things will continue in that triumphant state to which, for want of finer art, your mechanism has brought them ;—that, though England is deafened with spinning wheels, her people have not clothes—though she is black with digging of fuel, they die of cold—and though she has sold her soul for gain, they die of hunger. Stay in that triumph, if you choose ; but be assured of this, it is not one which the fine arts will ever share with you.

124. Now, I have given you my message, containing, as I know, offence enough, and itself, it may seem to many, unnecessary enough. But just in proportion to its apparent non-necessity, and to its certain offence, was its real need, and my real duty to speak it. The study of the fine arts could not be rightly associated with the grave work of English Universities, without due and clear protest against the misdirection of national energy, which for the present renders all good results of such study on a great scale, impossible. I can easily

teach you, as any other moderately good draughtsman could, how to hold your pencils, and how to lay your colours ; but it is little use my doing that, while the nation is spending millions of money in the destruction of all that pencil or colour have to represent, and in the promotion of false forms of art, which are only the costliest and the least enjoyable of follies. And therefore these are the things that I have first and last to tell you in this place :—that the fine arts are not to be learned by Locomotion, but by making the homes we live in lovely, and by staying in them ;—that the fine arts are not to be learned by Competition, but by doing our quiet best in our own way ;—that the fine arts are not to be learned by Exhibition, but by doing what is right, and making what is honest, whether it be exhibited or not ;—and, for the sum of all, that men must paint and build neither for pride nor for money, but for love ; for love of their art, for love of their neighbour, and whatever better love may be than these, founded on these. I know that I gave some pain, which I was most unwilling to give, in speaking of the possible abuses of religious art ; but there can be no danger of any, so long as we remember that God inhabits cottages as well as churches, and ought to be well lodged there also. Begin with wooden floors ; the tessellated ones will take care of themselves ; begin with thatching roofs, and you shall end by splendidly vaulting them ; begin by taking care that no old eyes fail over their Bibles, nor young ones over their needles, for want of rush-light, and then you may have whatever true good is to be got out of coloured glass or wax candles. And in thus putting the arts to universal use, you will find also their universal inspiration, their universal benediction. I told you there was no evidence of a *special* Divineness in any application of them ; that they were always equally human and equally Divine ; and in closing these inaugural series of lectures, into which I have endeavoured to compress the principles that are to be the foundations of your future work, it is my last duty to say some positive words as to the Divinity of all art, when it is truly fair, or truly serviceable.

125. Every seventh day, if not oftener, the greater number

of well-meaning persons in England thankfully receive from their teachers a benediction, couched in these terms:—‘The Grace of our Lord Christ, and the Love of God, and the Fellowship of the Holy Ghost, be with you.’ Now I do not know precisely what sense is attached in the English public mind to those expressions. But what I have to tell you positively is, that the three things do actually exist, and can be known if you care to know them, and possessed if you care to possess them; and that another thing exists, besides these, of which we already know too much.

First, by simply obeying the orders of the Founder of your religion, all grace, graciousness, or beauty and favour of gentle life, will be given to you in mind and body, in work and in rest. The Grace of Christ exists, and can be had if you will. Secondly, as you know more and more of the created world, you will find that the true will of its Maker is that its creatures should be happy;—that He has made everything beautiful in its time and its place, and that it is chiefly by the fault of men, when they are allowed the liberty of thwarting His laws, that Creation groans or travails in pain. The Love of God exists, and you may see it, and live in it if you will. Lastly, a Spirit does actually exist which teaches the ant her path, the bird her building, and men, in an instinctive and marvellous way, whatever lovely arts and noble deeds are possible to them. Without it you can do no good thing. To the grief of it you can do many bad ones. In the possession of it is your peace and your power.

And there is a fourth thing, of which we already know too much. There is an evil spirit whose dominion is in blindness and in cowardice, as the dominion of the Spirit of wisdom is in clear sight and in courage.

And this blind and cowardly spirit is for ever telling you that evil things are pardonable, and you shall not die for them, and that good things are impossible, and you need not live for them; and that gospel of his is now the loudest that is preached in your Saxon tongue. You will find some day, to your cost, if you believe the first part of it, that it is not true; but you may never if you believe the second part of it

find, to your gain, that also, untrue ; and therefore I pray you with all earnestness to prove, and know within your hearts, that all things lovely and righteous are possible for those who believe in their possibility, and who determine that, for their part, they will make every day's work contribute to them. Let every dawn of morning be to you as the beginning of life, and every setting sun be to you as its close :—then let every one of these short lives leave its sure record of some kindly thing done for others—some goodly strength or knowledge gained for yourselves ; so, from day to day, and strength to strength, you shall build up indeed, by Art, by Thought, and by Just Will, an Ecclesia of England, of which it shall not be said, 'See what manner of stones are here,' but, 'See what manner of men.'

LECTURE V.

LINE.

126. You will, I doubt not, willingly permit me to begin your lessons in real practice of art in words of higher authority than mine (I ought rather to say, of *all* authority, while mine are of none),—the words of the greatest of English painters ; one also, than whom there is indeed no greater, among those of any nation, or any time,—our own gentle Reynolds.

His says in his first discourse :— 'The Directors' (of the Academy) 'ought more particularly to watch over the genius of those students, who being more advanced, are arrived at that critical period of study, on the nice management of which their future turn of taste depends. At that age it is natural for them to be more captivated with what is brilliant, than with what is solid, and to prefer splendid negligence to painful and humiliating exactness.

'A facility in composing,—a lively and, what is called, a masterly handling of the chalk or pencil, are, it must be confessed, captivating qualities to young minds, and become of course the objects of their ambition. They endeavour to imitate these dazzling excellences, which they will find no great

labour in attaining. After much time spent in these frivolous pursuits, the difficulty will be to retreat ; but it will then be too late ; and there is scarce an instance of return to scrupulous labour, after the mind has been debauched and deceived by this fallacious mastery.'

127. I read you these words, chiefly that Sir Joshua, who founded, as first President, the Academical schools of English painting, in these well-known discourses, may also begin, as he has truest right to do, our system of instruction in this University. But secondly, I read them that I may press on your attention these singular words, 'painful and humiliating exactness.' Singular, as expressing the first conditions of the study required from his pupils by the master, who, of all men except Velasquez, seems to have painted with the greatest ease. It is true that he asks this pain, this humiliation, only from youths who intend to follow the profession of artists. But if you wish yourselves to know anything of the practice of art, you must not suppose that because your study will be more desultory than that of Academy students, it may therefore be less accurate. The shorter the time you have to give, the more careful you should be to spend it profitably ; and I would not wish you to devote one hour to the practice of drawing, unless you are resolved to be informed in it of all that in an hour can be taught.

128. I speak of the practice of *drawing* only ; though elementary study of modelling may perhaps some day be advisably connected with it ; but I do not wish to disturb or amuse you with a formal statement of the manifold expectations I have formed respecting your future work. You will not, I am sure, imagine that I have begun without a plan, nor blame my reticence as to the parts of it which cannot yet be put into execution, and which there may occur reason afterwards to modify. My first task must unquestionable be to lay before you right and simple methods of drawing and colouring.

I use the word 'colouring' without reference to any particular vehicle of colour, for the laws of good painting are the same, whatever liquid is employed to dissolve the pigments. But the technical management of oil is more difficult than

that of water-colour, and the impossibility of using it with safety among books or prints, and its unavailableness for note-book sketches and memoranda, are sufficient reasons for not introducing it in a course of practice intended chiefly for students of literature. On the contrary, in the exercises of artists, oil should be the vehicle of colour employed from the first. The extended practice of water-colour painting, as a separate skill, is in every way harmful to the arts: its pleasant slightness and plausible dexterity divert the genius of the painter from its proper aims, and withdraw the attention of the public from excellence of higher claim; nor ought any man, who has the consciousness of ability for good work, to be ignorant of, or indolent in employing, the methods of making its results permanent as long as the laws of Nature allow. It is surely a severe lesson to us in this matter, that the best works of Turner could not be shown to the public for six months without being destroyed,—and that his most ambitious ones for the most part perished, even before they could be shown. I will break through my law of reticence, however, so far as to tell you that I have hope of one day interesting you greatly (with the help of the Florentine masters), in the study of the arts of moulding and painting porcelain; and to induce some of you to use your future power of patronage in encouraging the various branches of this art, and turning the attention of the workmen of Italy from the vulgar tricks of minute and perishable mosaic to the exquisite subtilties of form and colour possible in the perfectly ductile, afterwards unalterable clay. And one of the ultimate results of such craftsmanship might be the production of pictures as brilliant as painted glass,—as delicate as the most subtle water-colours, and more permanent than the Pyramids.

129. And now to begin our own work. In order that we may know how rightly to learn to draw, and to paint, it will be necessary, will it not, that we know first what we are to aim at doing;—what kind of representation of nature is best?

I will tell you in the words of Lionardo. ‘That is the most praiseworthy painting which has most conformity with the thing represented,’ ‘*quella pittura e piu laudabile, la quale*

ha piu conformita con la cosa imitata,' (chap. 276). In plain terms, 'the painting which is likest nature is the best.' And you will find by referring to the preceding chapter, 'come lo specchio e maestro de' pittori,' how absolutely Lionardo means what he says. Let the living thing, (he tells us,) be reflected in a mirror, then put your picture beside the reflection, and match the one with the other. And indeed, the very best painting is unquestionably so like the mirrored truth, that all the world admit its excellence. Entirely first-rate work is so quiet and natural that there can be no dispute over it; you may not particularly admire it, but you will find no fault with it. Second-rate painting pleases one person much, and displeases another; but first-rate painting pleases all a little, and intensely pleases those who can recognise its unostentatious skill.

130. This, then, is what we have first got to do—to make our drawing look as like the thing we have to draw as we can.

Now, all objects are seen by the eye as patches of colour of a certain shape, with gradations of colour within them. And, unless their colours be actually luminous, as those of the sun, or of fire, these patches of different hues are sufficiently imitable, except so far as they are seen stereoscopically. You will find Lionardo again and again insisting on the stereoscopic power of the double sight: but do not let that trouble you; you can only paint what you can see from one point of sight, but that is quite enough. So seen, then, all objects appear to the human eye simply as masses of colour of variable depth, texture, and outline. The outline of any object is the limit of its mass, as relieved against another mass. Take a crocus, and put it on a green cloth. You will see it detach itself as a mere space of yellow from the green behind it, as it does from the grass. Hold it up against the window—you will see it detach itself as a dark space against the white or blue behind it. In either case its outline is the limit of the space of colour by which it expresses itself to your sight. That outline is therefore infinitely subtle—not even a line, but the place of a line, and that, also, made soft by texture. In the finest painting, it is therefore slightly softened; but it is necessary to be able to draw

it with absolute sharpness and precision. The art of doing this is to be obtained by drawing it as an actual line, which art is to be the subject of our present enquiry ; but I must first lay the divisions of the entire subject completely before you.

131. I have said that all objects detach themselves as masses of colour. Usually, light and shade are thought of as separate from colour ; but the fact is that all nature is seen as a mosaic composed of graduated portions of different colours, dark or light. There is no difference in the quality of these colours, except as affected by texture. You will constantly hear lights and shades spoken of as if these were different in nature, and to be painted in different ways. But every light is a shadow compared to higher lights, till we reach the brightness of the sun ; and every shadow is a light compared to lower shadows, till we reach the darkness of night.

Every colour used in painting, except pure white and black, is therefore a light and shade at the same time. It is a light with reference to all below it, and a shade with reference to all above it.

132. The solid forms of an object, that is to say, the projections or recessions of its surface within the outline, are, for the most part, rendered visible by variations in the intensity or quantity of light falling on them. The study of the relations between the quantities of this light, irrespectively of its colour, is the second division of the regulated science of painting.

133. Finally, the qualities and relations of natural colours, the means of imitating them, and the laws by which they become separately beautiful, and in association, harmonious, are the subjects of the third and final division of the painter's study. I shall endeavour at once to state to you what is most immediately desirable for you to know on each of these subjects, in this and the two following lectures.

134. What we have to do, then, from beginning to end, is, I repeat once more, simply to draw spaces of their true shape, and to fill them with colours which shall match their colours ; quite a simple thing in the definition of it, not quite so easy in the doing of it.

But it is something to get this simple definition ; and I wish you to notice that the terms of it are complete, though I do not introduce the terms 'light' or 'shadow.' Painters who have no eye for colour have greatly confused and falsified the practice of art by the theory that shadow is an absence of colour. Shadow is, on the contrary, necessary to the full presence of colour ; for every colour is a diminished quantity or energy of light ; and, practically, it follows, from what I have just told you (that every light in painting is a shadow to higher lights, and every shadow a light to lower shadows) that also every colour in painting must be a shadow to some brighter colour, and a light to some darker one—all the while being a positive colour itself. And the great splendour of the Venetian school arises from their having seen and held from the beginning this great fact—that shadow is as much colour as light, often much more. In Titian's fullest red the lights are pale rose-colour, passing into white—the shadows warm deep crimson. In Veronese's most splendid orange, the lights are pale, the shadows crocus colour ; and so on. In nature, dark sides, if seen by reflected lights, are almost always fuller or warmer in colour than the lights ; and the practice of the Bolognese and Roman schools, in drawing their shadows always dark and cold, is false from the beginning, and renders perfect painting for ever impossible in those schools, and all that follow them.

135. Every visible space, then, be it dark or light, is a space of colour of some kind, or of black or white. And you have to enclose it with a true outline, and to paint it with its true colour.

But before considering how we are to draw this enclosing line, I must state to you something about lines in general, and their use by different schools. I said just now that there was no difference between the masses of colour of which all visible nature is composed, except in *texture*.

1. Textures are principally of three kinds :—

- (1) Lustrous, as of water and glass.
- (2) Bloomy, or velvety, as of a rose-leaf or peach.
- (3) Linear, produced by filaments or threads, as in feathers, fur, hair, and woven or reticulated tissues.

All the three sources of pleasure to the eye in texture are united in the best ornamental work. A fine picture by Fra Angelico, or a fine illuminated page of missal, has large spaces of gold, partly burnished and lustrous, partly dead ;—some of it chased and enriched with linear texture, and mingled with imposed or inlaid colours, soft in bloom like that of the rose-leaf. But many schools of art depend for the most part on one kind of texture only, and a vast quantity of the art of all ages rests for great part of its power especially on texture produced by multitudinous lines. Thus, wood engraving, line engraving properly so called, and countless varieties of sculpture, metal work, and textile fabric, depend for great part of the effect of their colors, or shades, for their mystery, softness, and clearness, on modification of the surfaces by lines or threads ; and even in advanced oil painting, the work often depends for some part of its effect on the texture of the canvas.

136. Again, the arts of etching and mezzotint engraving depend principally for their effect on the velvety, or bloomy texture of their darkness, and the best of all painting is the fresco work of great colourists, in which the colours are what is usually called dead ; but they are anything but dead, they glow with the luminous bloom of life. The frescoes of Correggio, when not repainted, are supreme in this quality ; and you have a lovely example in the University Galleries, in the untouched portion of the female head by Raphael, partly restored by Lawrence.

137. While, however, in all periods of art these different textures are thus used in various styles, and for various purposes, you will find that there is a broad historical division of schools, which will materially assist you in understanding them. The earliest art in most countries is linear, consisting of interwoven, or richly spiral and otherwise involved arrangements of sculptured or painted lines, on stone, wood, metal, or clay. It is generally characteristic of savage life, and of feverish energy of imagination. I shall examine these schools with you hereafter, under the general head of the 'Schools of Line.'

Secondly, even in the earliest periods, among powerful nations, this linear decoration is more or less filled with chequered or barred shade, and begins at once to represent animal or floral form, first in mere outline, and then by outlines filled with flat shadow, or with flat colour. And here we instantly find two great divisions of temper and thought. The Greeks look upon all colour first as light; they are, as compared with other races, insensitive to hue, exquisitely sensitive to phenomena of light. And their linear school passes into one of flat masses of light and darkness, represented in the main by four tints,—white, black, and two reds, one brick colour, more or less vivid, the other dark purple; these two representing their favourite *πορφύρεος* colour, in its light and dark powers. On the other hand, many of the Northern nations are at first entirely insensible to light and shade, but exquisitely sensitive to colour, and their linear decoration is filled with flat tints, infinitely varied, having no expression of light and shade. Both these schools have a limited but absolute perfection of their own, and their peculiar successes can in no wise be imitated, except by the strictest observance of the same limitations.

138. You have then, Line for the earliest art, branching into—

(1) Greek, Line with Light.

(2) Gothic, Line with Colour.

Now, as art completes itself, each of these schools retain their separate characters, but they cease to depend on lines, and learn to represent masses instead, becoming more refined at the same time in all modes of perception and execution.

And thus there arise the two vast mediæval schools; one of flat and infinitely varied colour, with exquisite character and sentiment added, in the forms represented; but little perception of shadow. The other, of light and shade, with exquisite drawing of solid form, and little perception of colour: sometimes as little of sentiment. Of these, the school of flat colour is the more vital one; it is always natural and simple, if not great;—and when it is great, it is very great.

The school of light and shade associates itself with that of engraving; it is essentially an academical school; broadly di-

viding light from darkness, and begins by assuming that the light side of all objects shall be represented by white, and the extreme shadow by black. On this conventional principle it reaches a limited excellence of its own, in which the best existing types of engraving are executed, and ultimately, the most regular expressions of organic form in painting.

Then, lastly,—the schools of colour advance steadily till they adopt from those of light and shade, whatever is compatible with their own power,—and then you have perfect art, represented centrally by that of the great Venetians.

The schools of light and shade, on the other hand, are partly, in their academical formulas, too haughty, and partly, in their narrowness of imagination, too weak, to learn much from the schools of colour; and they pass into a decadence, consisting partly in proud endeavours to give painting the qualities of sculpture, and partly in the pursuit of effects of light and shade, carried at last to extreme sensational subtlety by the Dutch school. In their fall, they drag the schools of colour down with them; and the recent history of art is one of confused effort to find lost roads, and resume allegiance to violated principles.

139. That, briefly, is the map of the great schools, easily remembered by this form :—

LINE.	
Early Schools.	
LINE AND LIGHT.	LINE AND COLOUR.
Greek clay.	Gothic glass.
MASS AND LIGHT.	MASS AND COLOUR.
(Represented by Lionardo, and his schools.)	(Represented by Giorgione, and his schools.)
MASS, LIGHT, AND COLOUR.	
(Represented by Titian, and his schools.)	

I will endeavour hereafter to show you the various relations of all these branches; at present, I am only concerned with your own practice. My wish is that you should with your

own eyes and fingers trace, and in your own progress follow, the method of advance traced for you by these great schools. I wish you to begin by getting command of line, that is to say, by learning to draw a steady line, limiting with absolute correctness the form or space you intend it to limit ; to proceed by getting command over flat tints, so that you may be able to fill the spaces you have enclosed, evenly, either with shade or colour ; according to the school you adopt ; and finally to obtain the power of adding such fineness of drawing within the masses, as shall express their undulation, and their characters of form and texture.

140. Those who are familiar with the methods of existing schools must be aware that I thus nearly invert their practice of teaching. Students at present learn to draw details first, and to colour and mass them afterwards. I shall endeavour to teach you to arrange broad masses and colours first ; and you shall put the details into them afterwards. I have several reasons for this audacity, of which you may justly require me to state the principal ones. The first is that, as I have shown you, this method I wish you to follow, is the natural one. All great artist nations *have* actually learned to work in this way, and I believe it therefore the right, as the hitherto successful one. Secondly, you will find it less irksome than the reverse method, and more definite. When a beginner is set at once to draw details, and make finished studies in light and shade, no master can correct his innumerable errors, or rescue him out of his endless difficulties. But in the natural method, he can correct, if he will, his own errors. You will have positive lines to draw, presenting no more difficulty, except in requiring greater steadiness of hand, than the outlines of a map. They will be generally sweeping and simple, instead of being jagged into promontories and bays ; but assuredly, they may be drawn rightly (with patience), and their rightness tested with mathematical accuracy. You have only to follow your own line with tracing paper, and apply it to your copy. If they do not correspond, you are wrong, and you need no master to show you where. Again ; in washing in a flat tone of colour or shade, you can always see yourself if it is flat, and

kept well within the edges ; and you can set a piece of your colour side by side with that of the copy ; if it does not match, you are wrong ; and, again, you need no one to tell you so, if your eye for color is true. It happens, indeed, more frequently than would be supposed, that there is real want of power in the eye to distinguish colours ; and this I even suspect to be a condition which has been sometimes attendant on high degrees of cerebral sensitiveness in other directions : but such want of faculty would be detected in your first two or three exercises by this simple method, while, otherwise you might go on for years endeavouring to colour from nature in vain. Lastly, and this is a very weighty collateral reason, such a method enables me to show you many things, besides the art of drawing. Every exercise that I prepare for you will be either a portion of some important example of ancient art, or of some natural object. However rudely or unsuccessfully you may draw it (though I anticipate from you neither want of care nor success), you will nevertheless have learned what no words could have as forcibly or completely taught you, either respecting early art or organic structure ; and I am thus certain that not a moment you spend attentively will be altogether wasted, and that, generally, you will be twice gainers by every effort. There is, however, yet another point in which I think a change of existing methods will be advisable.

141. You have here in Oxford one of the finest collections in Europe of drawings in pen, and chalk, by Michael Angelo and Raphael. Of the whole number, you cannot but have noticed that not one is weak or studentlike—all are evidently master's work.

You may look the galleries of Europe through, and so far as I know, or as it is possible to make with safety any so wide generalization, you will not find in them a childish or feeble drawing, by these, or by any other great master.

And farther :—by the greatest men—by Titian, Velasquez, or Veronese—you will hardly find an authentic drawing at all. For the fact is, that while we moderns have always learned, or tried to learn, to paint by drawing, the ancients learned to

draw by painting—or by engraving, more difficult still. The brush was put into their hands when they were children, and they were forced to draw with that, until, if they used the pen or crayon, they used it either with the lightness of a brush or the decision of a graver. Michael Angelo uses his pen like a chisel ; but all of them seem to use it only when they are in the height of their power, and then for rapid notation of thought or for study of models ; but never as a practice helping them to paint. Probably exercises of the severest kind were gone through in minute drawing by the apprentices of the goldsmiths, of which we hear and know little, and which were entirely a matter of course. To these, and to the exquisiteness of care and touch developed in working precious metals, may probably be attributed the final triumph of Italian sculpture. Michael Angelo, when a boy, is said to have copied engravings by Schöngauer and others with his pen, in facsimile so true that he could pass his drawings as the originals. But I should only discourage you from all farther attempts in art, if I asked you to imitate any of these accomplished drawings of the gem-artificers. You have, fortunately, a most interesting collection of them already in your galleries, and may try your hands on them if you will. But I desire rather that you should attempt nothing except what can by determination be absolutely accomplished, and be known and felt by you to be accomplished, when it is so. Now, therefore, I am going at once to comply with that popular instinct which, I hope, so far as you care for drawing at all, you are still boys enough to feel, the desire to paint. Paint you shall : but remember, I understand by painting what you will not find easy. Paint you shall ; but daub or blot you shall not : and there will be even more care required, though care of a pleasanter kind, to follow the lines traced for you with the point of the brush than if they had been drawn with that of a crayon. But from the very beginning (though carrying on at the same time an incidental practice with crayon and lead pencil), you shall try to draw a line of absolute correctness with the point, not of pen or crayon, but of the brush, as Apelles did, and as all coloured lines are drawn on Greek vases. A line of absolute cor-

rectness, observe. I do not care how slowly you do it, or with how many alterations, junctions, or retouchings; the one thing I ask of you is, that the line shall be right, and right by measurement, to the same minuteness which you would have to give in a Government chart to the map of a dangerous shoal.

142. This question of measurement is, as you are probably aware, one much vexed in art schools; but it is determined indisputably by the very first words written by Lionardo: '*Il giovane deve prima imparare prospettiva, per le misure d' ogni cosa.*'

Without absolute precision of measurement, it is certainly impossible for you to learn perspective rightly; and as far as I can judge, impossible to learn anything else rightly. And in my past experience of teaching, I have found that such precision is of all things the most difficult to enforce on the pupils. It is easy to persuade to diligence, or provoke to enthusiasm; but I have found it hitherto impossible to humiliate one student into perfect accuracy.

It is, therefore, necessary, in beginning a system of drawing for the University, that no opening should be left for failure in this essential matter. I hope you will trust the words of the most accomplished draughtsman of Italy, and the painter of the great sacred picture which, perhaps beyond all others, has influenced the mind of Europe, when he tells you that your first duty is 'to learn perspective by the *measures* of everything.' For perspective, I will undertake that it shall be made, practically, quite easy to you; but I wish first to make application to the Trustees of the National Gallery for the loan to Oxford of Turner's perspective diagrams, which are at present lying useless in a folio in the National Gallery; and therefore we will not trouble ourselves about perspective till the autumn; unless, in the meanwhile, you care to master the mathematical theory of it, which I have carried as far as is necessary for you in my treatise written in 1859, of which copies shall be placed at your disposal in your working room. But the habit and dexterity of measurement you must acquire at once, and that with engineer's accuracy. I hope that in our now gradually developing system of education, elementary

architectural or military drawing will be required at all public schools ; so that when youths come to the University, it may be no more necessary for them to pass through the preliminary exercises of drawing than of grammar : for the present, I will place in your series examples simple and severe enough for all necessary practice.

143. And while you are learning to measure, and to draw, and lay flat tints, with the brush, you must also get easy command of the pen ; for that is not only the great instrument for the finest sketching, but its right use is the foundation of the art of illumination. In nothing is fine art more directly connected with service than in the close dependence of decorative illumination on good writing. Perfect illumination is only writing made lovely ; the moment it passes into picture-making it has lost its dignity and function. For pictures, small or great, if beautiful, ought not to be painted on leaves of books, to be worn with service ; and pictures, small or great, not beautiful, should be painted nowhere. But to make writing *itself* beautiful,—to make the sweep of the pen lovely,—is the true art of illumination ; and I particularly wish you to note this, because it happens continually that young girls who are incapable of tracing a single curve with steadiness, much more of delineating any ornamental or organic form with correctness, think that the work which would be intolerable in ordinary drawing becomes tolerable when it is employed for the decoration of texts ; and thus they render all healthy progress impossible, by protecting themselves in inefficiency under the shield of a good motive. Whereas the right way of setting to work is to make themselves first mistresses of the art of writing beautifully ; and then to apply that art in its proper degrees of development to whatever they desire permanently to write. And it is indeed a much more truly religious duty for girls to acquire a habit of deliberate, legible, and lovely penmanship in their daily use of the pen, than to illuminate any quantity of texts. Having done so, they may next discipline their hands into the control of lines of any length, and, finally, add the beauty of colour and form to the flowing of these perfect lines. But it is only after

years of practice that they will be able to illuminate noble words rightly for the eyes, as it is only after years of practice that they can make them melodious rightly, with the voice.

144. I shall not attempt, in this lecture, to give you any account of the use of the pen as a drawing instrument. That use is connected in many ways with principles both of shading and of engraving, hereafter to be examined at length. But I may generally state to you that its best employment is in giving determination to the forms in drawings washed with neutral tint ; and that, in this use of it, Holbein is quite without a rival. I have therefore placed many examples of his work among your copies. It is employed for rapid study by Raphael and other masters of delineation, who, in such cases, give with it also partial indications of shadow ; but it is not a proper instrument for shading, when drawings are intended to be deliberate and complete, nor do the great masters ever so employ it. Its virtue is the power of producing a perfectly delicate, equal, and decisive line with great rapidity ; and the temptation allied with that virtue is to licentious haste, and chance-swept instead of strictly-commanded curvature. In the hands of very great painters it obtains, like the etching needle, qualities of exquisite charm in this free use ; but all attempts at imitation of these confused and suggestive sketches must be absolutely denied to yourselves while students. You may fancy you have produced something like them with little trouble ; but, be assured, it is in reality as unlike them as nonsense is unlike sense ; and that, if you persist in such work, you will not only prevent your own executive progress, but you will never understand in all your lives what good painting means. Whenever you take a pen in your hand, if you cannot count every line you lay with it, and say why you make it so long and no longer, and why you drew it in that direction and no other, your work is bad. The only man who can put his pen to full speed, and yet retain command over every separate line of it, is Dürer. He has done this in the illustrations of a missal preserved at Munich, which have been fairly facsimiled ; and of these I have placed several in your copying series, with some of Tur-

ner's landscape etchings and other examples of deliberate pen work, such as will advantage you in early study. The proper use of them you will find explained in the catalogue.

145. And, now, but one word more to-day. Do not impute to me the impertinence of setting before you what is new in this system of practice as being certainly the best method. No English artists are yet agreed entirely on early methods ; and even Reynolds expresses with some hesitation his conviction of the expediency of learning to draw with the brush. But this method that I show you rests in all essential points on his authority, on Lionardo's, or on the evident as well as recorded practice of the most splendid Greek and Italian draughtsmen ; and you may be assured it will lead you, however slowly, to a great and certain skill. To what degree of skill, must depend greatly on yourselves ; but I know that in practice of this kind you cannot spend an hour without definitely gaining, both in true knowledge of art, and in useful power of hand ; and for what may appear in it too difficult, I must shelter or support myself, as in beginning, so in closing, this first lecture on practice, by the words of Reynolds : 'The impetuosity of youth is disgusted at the slow approaches of a regular siege, and desires from mere impatience of labour to take the citadel by storm. They must therefore be told again and again that labour is the only price of solid fame, and that, whatever their force of genius may be, there is no easy method of becoming a good painter.'

LECTURE VI.

LIGHT.

146. THE plan of the divisions of art-schools which I gave you in last lecture is of course only a first germ of classification, on which we are to found farther and more defined statement ; but for this very reason it is necessary that every term of it should be very clear in your minds.

And especially I must ask you to note the sense in which I use the word 'mass.' Artists usually employ that word to

express the spaces of light and darkness, or of colour, into which a picture is divided. But this habit of theirs arises partly from their always speaking of pictures in which the lights represent solid form. If they had instead been speaking of flat tints, as, for instance, of the gold and blue in this missal page (S. 7), they would not have called them 'masses,' but 'spaces' of colour. Now both for accuracy and convenience' sake, you will find it well to observe this distinction, and to call a simple flat tint a space of colour; and only the representation of solid or projecting form a mass.

At all events, I mean myself always to make this distinction; which I think you will see the use of by comparing the missal page (S. 7) with a piece of finished painting (Edu. 2). The one I call space with colour; the other, mass with colour; I use however the word 'line' rather than 'space' in our general scheme, because you cannot limit a flat tint but by a line, or the locus of a line: whereas a gradated tint, expressive of mass, may be lost at its edges in another, without any fixed limit; and practically is so, in the works of the greatest masters.

147. You have thus, in your hexagonal scheme, the expression of the universal manner of advance in painting: Line first; then line enclosing flat spaces coloured or shaded; then the lines vanish, and the solid forms are seen within the spaces. That is the universal law of advance:—1, line; 2, flat space; 3, massed or solid space. But, as you see, this advance may be made, and has been made, by two different roads; one advancing always through colour, the other through light and shade. And these two roads are taken by two entirely different kinds of men. The way by colour is taken by men of cheerful, natural, and entirely sane disposition in body and mind, much resembling, even at its strongest, the temper of well-brought-up children:—too happy to think deeply, yet with powers of imagination by which they can live other lives than their actual ones; make-believe lives, while yet they remain conscious all the while that they *are* making believe—therefore entirely sane. They are also absolutely contented; they ask for no more light than is immediately

around them, and cannot see anything like darkness, but only green and blue, in the earth and sea.

148. The way by light and shade is, on the contrary, taken by men of the highest powers of thought, and most earnest desire for truth; they long for light, and for knowledge of all that light can show. But seeking for light, they perceive also darkness; seeking for truth and substance, they find vanity. They look for form in the earth,—for dawn in the sky; and seeking these, they find formlessness in the earth, and night in the sky.

Now remember, in these introductory lectures I am putting before you the roots of things, which are strange, and dark, and often, it may seem, unconnected with the branches. You may not at present think these metaphysical statements necessary; but as you go on, you will find that having hold of the clue to methods of work through their springs in human character, you may perceive unerringly where they lead, and what constitutes their wrongness and rightness; and when we have the main principles laid down, all others will develop themselves in due succession, and everything will become more clearly intelligible to you in the end, for having been apparently vague in the beginning. You know when one is laying the foundation of a house, it does not show directly where the rooms are to be.

149. You have then these two great divisions of human mind: one, content with the colours of things, whether they are dark or light; the other seeking light pure, as such, and dreading darkness as such. One, also, content with the coloured aspects and visionary shapes of things; the other seeking their form and substance. And, as I said, the school of knowledge, seeking light, perceives, and has to accept and deal with obscurity; and seeking form, it has to accept and deal with formlessness, or death.

Farther, the school of colour in Europe, using the word Gothic in its broadest sense, is essentially Gothic-Christian; and full of comfort and peace. Again, the school of light is essentially Greek, and full of sorrow. I cannot tell you which is right, or least wrong. I tell you only what I know—

this vital distinction between them : the Gothic or colour school is always cheerful, the Greek always oppressed by the shadow of death ; and the stronger its masters are, the closer that body of death grips them. The strongest whose work I can show you in recent periods is Holbein ; next to him is Lionardo ; and then Dürer : but of the three Holbein is the strongest, and with his help I will put the two schools in their full character before you in a moment.

150. Here is, first, an entirely characteristic piece of the great colour school. It is by Cima of Conegliano, a mountaineer, like Luini, born under the Alps of Friuli. His Christian name was John Baptist : he is here painting his name-Saint ; the whole picture full of peace and intense faith and hope, and deep joy in light of sky, and fruit and flower and weed of earth. The picture was painted for the church of Our Lady of the Garden at Venice, *La Madonna dell' Orto* (properly Madonna of the *Kitchen* Garden), and it is full of simple flowers, and has the wild strawberry of Cima's native mountains gleaming through the grass.

Beside it I will put a piece of the strongest work of the school of light and shade—strongest, because Holbein was a colourist also ; but he belongs, nevertheless, essentially to the chiaroscuro school. You know that his name is connected, in ideal work, chiefly with his 'Dance of Death.' I will not show you any of the terror of that ; only his deepest thought of death, his well-known 'Dead Christ.' It will at once show you how completely the Christian art of this school is oppressed by its veracity, and forced to see what is fearful, even in what it most trusts. You may think I am showing you contrasts merely to fit my theories. But there is Dürer's 'Knight and Death,' his greatest plate ; and if I had Lionardo's 'Medusa' here, which he painted when only a boy, you would have seen how he was held by the same chain. And you cannot but wonder why, this being the melancholy temper of the great Greek or naturalistic school, I should have called it the school of light. I call it so because it is through its intense love of light that the darkness becomes apparent to it, and through its intense love of truth and form that all mystery becomes at-

tractive to it. And when, having learned these things, it is joined to the school of colour, you have the perfect, though always, as I will show you, pensive, art of Titian and his followers.

151. But remember, its first development, and all its final power, depends on Greek sorrow, and Greek religion.

The school of light is founded in the Doric worship of Apollo and the Ionic worship of Athena, as the spirits of life in the light, and of life in the air, opposed each to their own contrary deity of death—Apollo to the Python, Athena to the Gorgon—Apollo as life in light, to the earth spirit of corruption in darkness, Athena as life by motion, to the Gorgon spirit of death by pause, freezing, or turning to stone: both of the great divinities taking their glory from the evil they have conquered; both of them, when angry, taking to men the form of the evil which is their opposite—Apollo slaying by poisoned arrow, by pestilence; Athena by cold, the black *egis* on her breast. These are the definite and direct expressions of the Greek thoughts respecting death and life. But underlying both these, and far more mysterious, dreadful, and yet beautiful, there is the Greek conception of spiritual darkness; of the anger of fate, whether foredoomed or avenging; the root and theme of all Greek tragedy; the anger of the *Erinnyes*, and Demeter *Erinnys*, compared to which the anger either of Apollo or Athena is temporary and partial:—and also, while Apollo or Athena only slay, the power of Demeter and the *Eumenides* is over the whole life; so that in the stories of Bellerophon, of Hippolytus, of Orestes, of *Œdipus*, you have an incomparably deeper shadow than any that was possible to the thought of later ages, when the hope of the Resurrection had become definite. And if you keep this in mind, you will find every name and legend of the oldest history become full of meaning to you. All the mythic accounts of Greek sculpture begin in the legends of the family of Tantalus. The main one is the making of the ivory shoulder of Pelops after Demeter has eaten the shoulder of flesh. With that you have Broteas, the brother of Pelops, carving the first statue of the mother of the gods; and you have his sister, Niobe, weeping herself to

stone under the anger of the deities of light. Then Pelops himself, the dark-faced, gives name to the Peloponnesus, which you may therefore read as the 'isle of darkness;' but its central city, Sparta, the 'sown city,' is connected with all the ideas of the earth as life-giving. And from her you have Helen, the representative of light in beauty, and the *Fratres Helenæ*—'*lucida sidera*;' and, on the other side of the hills, the brightness of Argos, with its correlative darkness over the *Atreidæ*, marked to you by Helios turning away his face from the feast of Thyestes.

152. Then join with these the Northern legends connected with the air. It does not matter whether you take Dorus as the son of Apollo or the son of Helen; he equally symbolizes the power of light: while his brother Æolus, through all his descendants, chiefly in Sisyphus, is confused or associated with the real god of the winds, and represents to you the power of the air. And then, as this conception enters into art, you have the myths of Dædalus, the flight of Icarus, and the story of Phrixus and Helle, giving you continual associations of the physical air and light, ending in the power of Athena over Corinth as well as over Athens. Now, once having the clue, you can work out the sequels for yourselves better than I can for you; and you will soon find even the earliest or slightest grotesques of Greek art become full of interest to you. For nothing is more wonderful than the depth of meaning which nations in their first days of thought, like children, can attach to the rudest symbols; and what to us is grotesque or ugly, like a little child's doll, can speak to them the loveliest things. I have brought you to-day a few more examples of early Greek vase painting, respecting which remember generally that its finest development is for the most part sepulchral. You have, in the first period, always energy in the figures, light in the sky or upon the figures;* in the second period, while the conception of the divine power remains the same, it is thought of as in repose, and the light is in the god, not in the sky; in the time of decline, the divine power is gradually disbelieved, and all form and light are lost together.

* See Note in the Catalogue on No. 201.

With that period I wish you to have nothing to do. You shall not have a single example of it set before you, but shall rather learn to recognise afterwards what is base by its strangeness. These, which are to come early in the third group of your Standard series, will enough represent to you the elements of early and late conception in the Greek mind of the deities of light.

153. First (S. 204), you have Apollo ascending from the sea ; thought of as the physical sunrise : only a circle of light for his head ; his chariot horses, seen foreshortened, black against the day-break, their feet not yet risen above the horizon. Underneath is the painting from the opposite side of the same vase : Athena as the morning breeze, and Hermes as the morning cloud, flying across the waves before the sunrise. At the distance I now hold them from you, it is scarcely possible for you to see that they are figures at all, so like are they to broken fragments of flying mist ; and when you look close, you will see that as Apollo's face is invisible in the circle of light, Mercury's is invisible in the broken form of cloud : but I can tell you that it is conceived as reverted, looking back to Athena ; the grotesque appearance of feature in the front is the outline of his hair.

These two paintings are excessively rude, and of the archaic period ; the deities being yet thought of chiefly as physical powers in violent agency.

Underneath these two are Athena and Hermes, in the types attained about the time of Phidias ; but, of course, rudely drawn on the vase, and still more rudely in this print from Le Normant and De Witte. For it is impossible (as you will soon find if you try for yourself) to give on a plane surface the grace of figures drawn on one of solid curvature, and adapted to all its curves : and among other minor differences, Athena's lance is in the original nearly twice as tall as herself, and has to be cut short to come into the print at all. Still, there is enough here to show you what I want you to see—the repose, and entirely realized personality, of the deities as conceived in the Phidian period. The relation of the two deities is, I believe, the same as in the painting above, though probably there is another added of more definite kind. But the phys-

ical meaning still remains—Athena unhelmeted, as the *gentle* morning wind, commanding the cloud Hermes to slow flight. His petasus is slung at his back, meaning that the clouds are not yet opened or expanded in the sky.

154. Next (S. 205), you have Athena, again unhelmeted and crowned with leaves, walking between two nymphs, who are crowned also with leaves ; and all the three hold flowers in their hands, and there is a fawn walking at Athena's feet.

This is still Athena as the morning air, but upon the earth instead of in the sky, with the nymphs of the dew beside her ; the flowers and leaves opening as they breathe upon them. Note the white gleam of light on the fawn's breast ; and compare it with the next following examples :—(underneath this one is the contest of Athena and Poseidon, which does not bear on our present subject).

Next (S. 206), Artemis as the moon of morning, walking low on the hills, and singing to her lyre ; the fawn beside her, with the gleam of light of sunrise on its ear and breast. Those of you who are often out in the dawn-time know that there is no moon so glorious as that gleaming crescent ascending before the sun, though in its wane.

Underneath, Artemis and Apollo, of Phidian time.

Next (S. 207), Apollo walking on the earth, god of the morning, singing to his lyre ; the fawn beside him, again with the gleam of light on its breast. And underneath, Apollo, crossing the sea to Delphi, of the Phidian time.

155. Now you cannot but be struck in these three examples with the similarity of action in Athena, Apollo, and Artemis, drawn as deities of the morning ; and with the association in every case of the fawn with them. It has been said (I will not interrupt you with authorities) that the fawn belongs to Apollo and Diana because stags are sensitive to music ; (are they ?). But you see the fawn is here with Athena of the dew, though she has no lyre ; and I have myself no doubt that in this particular relation to the gods of morning it always stands as the symbol of wavering and glancing motion on the ground, as well as of the light and shadow through the leaves, chequering the ground as the fawn is dappled. Similarly the spots

on the nebris of Dionysus, thought of sometimes as stars (*ἀπὸ τῆς τῶν ἀστρῶν ποικιλίας*, Diodorus, II. I), as well as those of his panthers, and the cloudings of the tortoise-shell of Hermes, are all significant of this light of the sky broken by cloud-shadow.

156. You observe also that in all the three examples the fawn has light on its ears, and face, as well as its breast. In the earliest Greek drawings of animals, bars of white are used as one means of detaching the figures from the ground ; ordinarily on the under side of them, marking the lighter colour of the hair in wild animals. But the placing of this bar of white, or the direction of the face in deities of light, (the faces and flesh of women being always represented as white), may become expressive of the direction of the light, when that direction is important. Thus we are enabled at once to read the intention of this Greek symbol of the course of a day (in the centre-piece of S. 208, which gives you the types of Hermes). At the top you have an archaic representation of Hermes stealing Io from Argus. Argus is here the Night ; his grotesque features monstrous ; his hair overshadowing his shoulders ; Hermes on tiptoe, stealing upon him, and taking the cord which is fastened to the horn of Io out of his hand without his feeling it. Then, underneath, you have the course of an entire day. Apollo first, on the left, dark, entering his chariot, the sun not yet risen. In front of him Artemis, as the moon, ascending before him, playing on her lyre, and looking back to the sun. In the centre, behind the horses, Hermes, as the cumulus cloud at mid-day, wearing his petasus heightened to a cone, and holding a flower in his right hand ; indicating the nourishment of the flowers by the rain from the heat-cloud. Finally, on the right, Latona, going down as the evening, lighted from the right by the sun, now sunk ; and with her feet reverted, signifying the unwillingness of the departing day.

Finally, underneath, you have Hermes of the Phidian period, as the floating cumulus cloud, almost shapeless (as you see him at this distance) ; with the tortoise-shell lyre in his hand, barred with black, and a fleece of white cloud, not level, but

oblique, under his feet. (Compare the 'διὰ τῶν κοίλων—πλάγαι,' and the relations of the 'αἰγίδος ἡνίοχος Ἀθάνα,' with the clouds as the moon's messengers, in Aristophanes; and note of Hermes generally, that you never find him flying as a Victory flies, but always, if moving fast at all, clambering along, as it were, as a cloud gathers and heaps itself: the Gorgons stretch and stride in their flight, half kneeling, for the same reason, running or gliding shapelessly along in this stealthy way.)

157. And now take this last illustration, of a very different kind. Here is an effect of morning light by Turner (S. 301), on the rocks of Otley-hill, near Leeds, drawn long ago, when Apollo, and Artemis, and Athena, still sometimes were seen, and felt, even near Leeds. The original drawing is one of the great Farnley series, and entirely beautiful. I have shown, in the last volume of 'Modern Painters,' how well Turner knew the meaning of Greek legends:—he was not thinking of them, however, when he made this design; but, unintentionally, has given us the very effect of morning light we want: the glittering of the sunshine on dewy grass, half dark; and the narrow gleam of it on the sides and head of the stag and hind.

158. These few instances will be enough to show you how we may read in early art of the Greeks their strong impressions of the power of light. You will find the subject entered into at somewhat greater length in my 'Queen of the Air;' and if you will look at the beginning of the 7th book of Plato's 'Polity,' and read carefully the passages in the context respecting the sun and intellectual sight, you will see how intimately this physical love of light was connected with their philosophy, in its search, as blind and captive, for better knowledge. I shall not attempt to define for you to-day the more complex but much shallower forms which this love of light, and the philosophy that accompanies it, take in the mediæval mind; only remember that in future, when I briefly speak of the Greek school of art with reference to questions of delineation, I mean the entire range of the schools, from Homer's days to our own, which concern themselves with the representation of light, and the effects it produces on material

form—beginning practically for us with these Greek vase paintings, and closing practically for us with Turner's sunset on the Temeraire ; being throughout a school of captivity and sadness, but of intense power ; and which in its technical method of shadow on material form, as well as in its essential temper, is centrally represented to you by Dürer's two great engravings of the 'Melencolia' and the 'Knight and Death.' On the other hand, when I briefly speak to you of the Gothic school, with reference to delineation, I mean the entire and much more extensive range of schools extending from the earliest art in Central Asia and Egypt down to our own day in India and China :—schools which have been content to obtain beautiful harmonies of colour without any representation of light ; and which have, many of them, rested in such imperfect expressions of form as could be so obtained ; schools usually in some measure childish, or restricted in intellect, and similarly childish or restricted in their philosophies or faiths : but contented in the restriction ; and in the more powerful races, capable of advance to nobler development than the Greek schools, though the consummate art of Europe has only been accomplished by the union of both. How that union was effected, I will endeavour to show you in my next lecture ; to-day I shall take note only of the points bearing on our immediate practice.

159. A certain number of you, by faculty and natural disposition,—and all, so far as you are interested in modern art,—will necessarily have to put yourselves under the discipline of the Greek or chiaroscuro school, which is directed primarily to the attainment of the power of representing form by pure contrast of light and shade. I say, the 'discipline' of the Greek school, both because, followed faithfully, it is indeed a severe one, and because to follow it at all is, for persons fond of colour, often a course of painful self-denial, from which young students are eager to escape. And yet, when the laws of both schools are rightly obeyed, the most perfect discipline is that of the colourist ; for they see and draw everything, while the chiaroscurists must leave much indeterminate in mystery, or invisible in gloom : and there are therefore many

licentious and vulgar forms of art connected with the *chiaroscuro* school, both in painting and etching, which have no parallel among the colourists. But both schools, rightly followed, require first of all the absolute accuracy of delineation. This you need not hope to escape. Whether you fill your spaces with colours, or with shadows, they must equally be of the true outline and in true gradations. I have been thirty years telling modern students of art this in vain. I mean to say it to you only once, for the statement is too important to be weakened by repetition.

Without perfect delineation of form and perfect gradation of space, neither noble colour is possible, nor noble light.

160. It may make this more believable to you if I put beside each other a piece of detail from each school. I gave you the *St. John* of Cima da Conegliano for a type of the colour school. Here is one of the sprays of oak which rise against the sky of it in the distance, enlarged to about its real size (Edu. 12). I hope to draw it better for you at Venice; but this will show you with what perfect care the colourist has followed the outline of every leaf in the sky. Beside it, I put a *chiaroscurist* drawing (at least, a photograph of one), Dürer's, from nature, of the common wild wall-cabbage (Edu. 32). It is the most perfect piece of delineation by flat tint I have ever seen, in its mastery of the perspective of every leaf, and its attainment almost of the bloom of texture, merely by its exquisitely tender and decisive laying of the colour. These two examples ought, I think, to satisfy you as to the precision of outline of both schools, and the power of expression which may be obtained by flat tints laid within such outline.

161. Next, here are two examples of the gradated shading expressive of the forms within the outline, by two masters of the *chiaroscuro* school. The first (S. 12) shows you Lionardo's method of work, both with chalk and the silver point. The second (S. 302), Turner's work in mezzotint; both masters doing their best. Observe that this plate of Turner's, which he worked on so long that it was never published, is of a subject peculiarly depending on effects of mystery and conceal-

ment, the fall of the Reuss under the Devil's Bridge on the St. Gothard ; (the *old* bridge ; you may still see it under the existing one, which was built since Turner's drawing was made). If ever outline could be dispensed with, you would think it might be so in this confusion of cloud, foam, and darkness. But here is Turner's own etching on the plate, (Edu. 35 F), made under the mezzotint ; and of all the studies of rock outline made by his hand, it is the most decisive and quietly complete.

162. Again ; in the Lionardo sketches, many parts are lost in obscurity, or are left intentionally uncertain and mysterious, even in the light ; and you might at first imagine some permission of escape had been here given you from the terrible law of delineation. But the slightest attempts to copy them will show you that the terminal lines are inimitably subtle, unaccusably true, and filled by gradations of shade so determined and measured, that the addition of a grain of the lead or chalk as large as the filament of a moth's wing, would make an appreciable difference in them.

This is grievous, you think, and hopeless. No, it is delightful and full of hope : delightful, to see what marvellous things can be done by men ; and full of hope, if your hope is the right one, of being one day able to rejoice more in what others are, than in what you are yourself, and more in the strength that is for ever above you, than in that you can ever attain.

163. But you can attain much, if you will work reverently and patiently, and hope for no success through ill-regulated effort. It is, however, most assuredly at this point of your study that the full strain on your patience will begin. The exercises in line-drawing and flat laying of colour are irksome ; but they are definite, and within certain limits, sure to be successful if practised with moderate care. But the expression of form by shadow requires more subtle patience, and involves the necessity of frequent and mortifying failure, not to speak of the self-denial which I said was needful in persons fond of colour, to draw in mere light and shade. If, indeed, you were going to be artists, or could give any great length

of time to study, it might be possible for you to learn wholly in the Venetian school, and to reach form through colour. But without the most intense application this is not possible ; and practically, it will be necessary for you, as soon as you have gained the power of outlining accurately, and of laying flat colour, to learn to express solid form as shown by light and shade only. And there is this great advantage in doing so, that many forms are more or less disguised by colour, and that we can only represent them completely to others, or rapidly and easily record them for ourselves, by the use of shade alone. A single instance will show you what I mean. Perhaps there are few flowers of which the impression on the eye is more definitely of flat colour than the scarlet geranium. But you would find, if you were to try to paint it,—first, that no pigment could approach the beauty of its scarlet ; and secondly, that the brightness of the hue dazzled the eye, and prevented its following the real arrangement of the cluster of flowers. I have drawn for you here (at least this is a mezzotint from my drawing), a single cluster of the scarlet geranium, in mere light and shade (Edu. 32 B.), and I think you will feel that its domed form, and the flat lying of the petals one over the other, in the vaulted roof of it, can be seen better thus than if they had been painted scarlet.

164. Also this study will be useful to you, in showing how entirely effects of light depend on delineation, and gradation of spaces, and not on methods of shading. And this is the second great practical matter I want you to remember to-day. All effects of light and shade depend not on the method or execution of shadows, but on their rightness of place, form, and depth. There is indeed a loveliness of execution *added* to the rightness, by the great masters, but you cannot obtain that till you become one. Shadow cannot be laid thoroughly well, any more than lines can be drawn steadily, but by a long practised hand, and the attempts to imitate the shading of fine draughtsmen, by dotting and hatching, are just as ridiculous as it would be to endeavour to imitate their instantaneous lines by a series of re-touchings. You will often indeed see in Lionardo's work, and in Michael

Angelo's, shadow wrought laboriously to an extreme of fineness ; but when you look into it, you will find that they have always been drawing more and more form within the space, and never finishing for the sake of added texture, but of added fact. And all those effects of transparency and reflected light, aimed at in common chalk drawings, are wholly spurious. For since, as I told you, all lights are shades compared to higher lights, and lights only as compared to lower ones, it follows that there can be no difference in their quality as such ; but that light is opaque when it expresses substance, and transparent when it expresses space ; and shade is also opaque when it expresses substance, and transparent when it expresses space. But it is not, even then, transparent in the common sense of that word ; nor is its appearance to be obtained by dotting or cross hatching, but by touches so tender as to look like mist. And now we find the use of having Lionardo for our guide. He is supreme in all questions of execution, and in his 28th chapter, you will find that shadows are to be '*dolce e sfumose*,' to be tender, and look as if they were exhaled, or breathed on the paper. Then, look at any of Michael Angelo's finished drawings, or of Correggio's sketches, and you will see that the true nurse of light is in art, as in nature, the cloud ; a misty and tender darkness, made lovely by gradation.

165. And how absolutely independent it is of material or method of production, how absolutely dependent on rightness of place and depth,—there are now before you instances enough to prove. Here is Dürer's work in flat colour, represented by the photograph, in its smoky brown ; Turner's, in washed sepia, and in mezzotint ; Lionardo's, in pencil and in chalk ; on the screen in front of you a large study in charcoal. In every one of these drawings, the material of shadow is absolutely opaque. But photograph-stain, chalk, lead, ink, or charcoal,—every one of them, laid by the master's hand, becomes full of light by gradation only. Here is a moonlight (Edu. 31 B.), in which you would think the moon shone through every cloud ; yet the clouds are mere single dashes of sepia, imitated by the brown stain of a photograph ; simi-

larly, in these plates from the *Liber Studiorum* the white paper becomes transparent or opaque, exactly as the master chooses. Here, on the granite rock of the St. Gothard (S. 302), is white paper made opaque, every light represents solid bosses of rock, or balls of foam. But in this study of twilight (S. 303), the same white paper (coarse old stuff it is, too !) is made as transparent as crystal, and every fragment of it represents clear and far away light in the sky of evening in Italy. From which the practical conclusion for you is, that you are never to trouble yourselves with any questions as to the means of shade or light, but only with the right government of the means at your disposal. And it is a most grave error in the system of many of our public drawing-schools that the students are permitted to spend weeks of labour in giving attractive appearance, by delicacy of texture, to chiaroscuro drawings in which every form is false, and every relation of depth untrue. A most unhappy form of error ; for it not only delays, and often wholly arrests, their advance in their own art ; but it prevents what ought to take place co-relatively with their executive practice, the formation of their taste by the accurate study of the models from which they draw. I do not doubt but that you have more pleasure in looking at the large drawing of the arch of Bourges, behind me, (Ref. 1), than at common sketches of sculpture. The reason you like it is, that the whole effort of the workman has been to show you, not his own skill in shading, but the play of the light on the surfaces of the leaves, which is lovely, because the sculpture itself is first-rate. And I must so far anticipate what we shall discover when we come to the subject of sculpture, as to tell you the two main principles of good sculpture : first, that its masters think before all other matters of the right placing of masses ; secondly, that they give life by flexure of surface, not by quantity of detail ; for sculpture is indeed only light and shade drawing in stone.

166. Much that I have endeavoured to teach on this subject has been gravely misunderstood, by both young painters and sculptors, especially by the latter. Because I am always urging them to imitate organic forms, they think if they carve quantities of flowers and leaves, and copy them from the life,

they have done all that is needed. But the difficulty is not to carve quantities of leaves. Anybody can do that. The difficulty is, never anywhere to have an unnecessary leaf. Over the arch on the right, you see there is a cluster of seven, with their short stalks springing from a thick stem. Now, you could not turn one of those leaves a hair's-breadth out of its place, nor thicken one of their stems, nor alter the angle at which each slips over the next one, without spoiling the whole, as much as you would a piece of melody by missing a note. That is disposition of masses. Again, in the group on the left, while the placing of every leaf is just as skilful, they are made more interesting yet by the lovely undulation of their surfaces, so that not one of them is in equal light with another. And that is so in all good sculpture, without exception. From the Elgin marbles down to the lightest tendril that curls round a capital in the thirteenth century, every piece of stone that has been touched by the hand of a master, becomes soft with under-life, not resembling nature merely in skin-texture, nor in fibres of leaf, or veins of flesh; but in the broad, tender, unspeakably subtle undulation of its organic form.

167. Returning then to the question of our own practice, I believe that all difficulties in method will vanish, if only you cultivate with care enough the habit of accurate observation, and if you think only of making your light and shade true, whether it be delicate or not. But there are three divisions or degrees of truth to be sought for, in light and shade, by three several modes of study, which I must ask you to distinguish carefully.

I. When objects are lighted by the direct rays of the sun, or by direct light entering from a window, one side of them is of course in light, the other in shade, and the forms in the mass are exhibited systematically by the force of the rays falling on it; (those having most power of illumination which strike most vertically); and note that there is, therefore, to every solid curvature of surface, a necessarily proportioned gradation of light, the gradation on a parabolic solid being different from the gradation on an elliptical or spherical one. Now, when your purpose is to represent and learn the anat-

omy, or otherwise characteristic forms, of any object, it is best to place it in this kind of direct light, and to draw it as it is seen when we look at it in a direction at right angles to that of the ray. This is the ordinary academical way of studying form. Lionardo seldom practises any other in his real work, though he directs many others in his treatise.

168. The great importance of anatomical knowledge to the painters of the 16th century rendered this method of study very frequent with them ; it almost wholly regulated their schools of engraving, and has been the most frequent system of drawing in art-schools since (to the very inexpedient exclusion of others). When you study objects in this way,—and it will indeed be well to do so often, though not exclusively,—observe always one main principle. Divide the light from the darkness frankly at first : all over the subject let there be no doubt which is which. Separate them one from the other as they are separated in the moon, or on the world itself, in day and night. Then gradate your lights with the utmost subtilty possible to you ; but let your shadows alone, until near the termination of the drawing : then put quickly into them what farther energy they need, thus gaining the reflected lights out of their original flat gloom ; but generally not looking much for reflected lights. Nearly all young students (and too many advanced masters) exaggerate them. It is good to see a drawing come out of its ground like a vision of light only ; the shadows lost, or disregarded in the vague of space. In vulgar chiaroscuro the shades are so full of reflection that they look as if some one had been walking round the object with a candle, and the student, by that help, peering into its crannies.

169. II. But, in the reality of nature, very few objects are seen in this accurately lateral manner, or lighted by unfused direct rays. Some are all in shadow, some all in light, some near, and vigorously defined ; others dim and faint in aerial distance. The study of these various effects and forces of light, which we may call aerial chiaroscuro, is a far more subtle one than that of the rays exhibiting organic form (which for distinction's sake we may call 'formal' chiaro-

scuro), since the degrees of light from the sun itself to the blackness of night, are far beyond any literal imitation. In order to produce a mental impression of the facts, two distinct methods may be followed ;—the first, to shade downwards from the lights, making everything darker in due proportion, until the scale of our power being ended, the mass of the picture is lost in shade. The second, to assume the points of extreme darkness for a basis, and to light everything above these in due proportion, till the mass of the picture is lost in light.

170. Thus, in Turner's sepia drawing 'Isis' (Edu. 31), he begins with the extreme light in the sky, and shades down from that till he is forced to represent the near trees and pool as one mass of blackness. In his drawing of the Greta (S. 2), he begins with the dark brown shadow of the bank on the left, and illuminates up from that, till, in his distance, trees, hills, sky, and clouds, are all lost in broad light, so that you can hardly see the distinction between hills and sky. The second of these methods is in general the best for colour, though great painters unite both in their practice, according to the character of their subject. The first method is never pursued in colour but by inferior painters. It is, nevertheless, of great importance to make studies of chiaroscuro in this first manner for some time, as a preparation for colouring ; and this for many reasons, which it would take too long to state now. I shall expect you to have confidence in me when I assure you of the necessity of this study, and ask you to make good use of the examples from the *Liber Studiorum* which I have placed in your Educational series.

171. III. Whether in formal or aerial chiaroscuro, it is optional with the student to make the local colour of objects a part of his shadow, or to consider the high lights of every colour as white. For instance, a chiaroscurist of Lionardo's school, drawing a leopard, would take no notice whatever of the spots, but only give the shadows which expressed the anatomy. And it is indeed necessary to be able to do this, and to make drawings of the forms of things as if they were sculptured, and had no colour. But in general, and more espe-

cially in the practice which is to guide you to colour, it is better to regard the local colour as part of the general dark and light to be imitated ; and, as I told you at first, to consider all nature merely as a mosaic of different colours, to be imitated one by one in simplicity. But good artists vary their methods according to their subject and material. In general, Dürer takes little account of local colour ; but in woodcuts of armorial bearings (one with peacock's feathers I shall get for you some day) takes great delight in it ; while one of the chief merits of Bewick is the ease and vigour with which he uses his black and white for the colours of plumes. Also, every great artist looks for, and expresses, that character of his subject which is best to be rendered by the instrument in his hand, and the material he works on. Give Velasquez or Veronese a leopard to paint, the first thing they think of will be its spots ; give it to Dürer to engrave, and he will set himself at the fur and whiskers ; give it a Greek to carve, and he will only think of its jaws and limbs ; each doing what is absolutely best with the means at his disposal.

172. The details of practice in these various methods I will endeavour to explain to you by distinct examples in your Educational series, as we proceed in our work ; for the present, let me, in closing, recommend to you once more with great earnestness the patient endeavour to render the *chiaroscuro* of landscape in the manner of the *Liber Studiorum* ; and this the rather, because you might easily suppose that the facility of obtaining photographs which render such effects, as it seems, with absolute truth and with unapproachable subtlety, superseded the necessity of study, and the use of sketching. Let me assure you, once for all, that photographs supersede no single quality nor use of fine art, and have so much in common with Nature, that they even share her temper of parsimony, and will themselves give you nothing valuable that you do not work for. They supersede no good art, for the definition of art is 'human labour regulated by human design,' and this design, or evidence of active intellect in choice and arrangement, is the essential part of the work ; which, so long as you cannot perceive, you perceive

no art whatsoever ; which, when once you do perceive, you will perceive also to be replaceable by no mechanism. But, farther, photographs will give you nothing you do not work for. They are invaluable for record of some kinds of facts, and for giving transcripts of drawings by great masters ; but neither in the photographed scene, nor photographed drawing, will you see any true good, more than in the things themselves, until you have given the appointed price in your own attention and toil. And when once you have paid this price, you will not care for photographs of landscape. They are not true, though they seem so. They are merely spoiled nature. If it is not human design you are looking for, there is more beauty in the next wayside bank than in all the sun-blackened paper you could collect in a lifetime. Go and look at the real landscape, and take care of it ; do not think you can get the good of it in a black stain portable in a folio. But if you care for human thought and passion, then learn yourselves to watch the course and fall of the light by whose influence you live, and to share in the joy of human spirits in the heavenly gifts of sunbeam and shade. For I tell you truly, that to a quiet heart, and healthy brain, and industrious hand there is more delight, and use, in the dappling of one wood-glade with flowers and sunshine, than to the restless, heartless, and idle could be brought by a panorama of a belt of the world, photographed round the equator.

LECTURE VII.

COLOUR.

173. To-day I must try to complete our elementary sketch of schools of art, by tracing the course of those which were distinguished by faculty of colour, and afterwards to deduce from the entire scheme advisable methods of immediate practice.

You remember that, for the type of the early schools of

colour, I chose their work in glass ; as for that of the early schools of chiaroscuro, I chose their work in clay.

I had two reasons for this. First, that the peculiar skill of colourists is seen most intelligibly in their work in glass or in enamel : secondly, that Nature herself produces all her loveliest colours in some kind of solid or liquid glass or crystal. The rainbow is painted on a shower of melted glass, and the colours of the opal are produced in vitreous flint mixed with water ; the green and blue, and golden or amber brown of flowing water is in surface glossy, and in motion, 'splendidior vitro.' And the loveliest colours ever granted to human sight—those of morning and evening clouds before or after rain—are produced on minute particles of finely-divided water, or perhaps sometimes, ice. But more than this. If you examine with a lens some of the richest colours of flowers, as, for instance, those of the gentian and dianthus, you will find their texture is produced by a crystalline or sugary frost-work upon them. In the lychnis of the high Alps, the red and white have a kind of sugary bloom, as rich as it is delicate. It is indescribable ; but if you can fancy very powdery and crystalline snow mixed with the softest cream, and then dashed with carmine, it may give you some idea of the look of it. There are no colours, either in the nacre of shells, or the plumes of birds and insects, which are so pure as those of clouds, opal, or flowers ; but the *force* of purple and blue in some butterflies, and the methods of clouding, and strength of burnished lustre, in plumage like the peacock's, give them more universal interest ; in some birds, also, as in our own kingfisher, the colour nearly reaches a floral preciousness. The lustre in most, however, is metallic rather than vitreous ; and the vitreous always gives the purest hue. Entirely common and vulgar compared with these, yet to be noticed as completing the crystalline or vitreous system, we have the colours of gems. The green of the emerald is the best of these ; but at its best is as vulgar as house-painting beside the green of birds' plumage or of clear water. No diamond shows colour so pure as a dewdrop ; the ruby is like the pink of an ill-dyed and half-washed-out print, compared to the dianthus :

and the carbuncle is usually quite dead unless set with a foil, and even then is not prettier than the seed of a pomegranate. The opal is, however, an exception. When pure and uncut in its native rock, it presents the most lovely colours that can be seen in the world, except those of clouds.

We have thus in nature, chiefly obtained by crystalline conditions, a series of groups of entirely delicious hues ; and it is one of the best signs that the bodily system is in a healthy state when we can see these clearly in their most delicate tints, and enjoy them fully and simply, with the kind of enjoyment that children have in eating sweet things. I shall place a piece of rock opal on the table in your working room : if on fine days you will sometimes dip it in water, take it into sunshine, and examine it with a lens of moderate power, you may always test your progress in sensibility to colour by the degree of pleasure it gives you.

174. Now, the course of our main colour schools is briefly this :—First, we have, returning to our hexagonal scheme, line ; then *spaces* filled with pure colour ; and then *masses* expressed or rounded with pure colour. And during these two stages the masters of colour delight in the purest tints, and endeavour as far as possible to rival those of opals and flowers. In saying ‘the purest tints,’ I do not mean the simplest types of red, blue, and yellow, but the most pure tints obtainable by their combinations.

175. You remember I told you, when the colourists painted masses or projecting spaces, they, aiming always at colour, perceived from the first and held to the last the fact that shadows, though of course darker than the lights with reference to which they *are* shadows, are not therefore necessarily less vigorous colours, but perhaps more vigorous. Some of the most beautiful blues and purples in nature, for instance, are those of mountains in shadow against amber sky ; and the darkness of the hollow in the centre of a wild rose is one glow of orange fire, owing to the quantity of its yellow stamens.

Well, the Venetians always saw this, and all great colourists see it, and are thus separated from the non-colourists or

schools of mere *chiaroscuro*, not by difference in style merely but by being right while the others are wrong. It is an absolute fact that shadows are as much colours as lights are ; and whoever represents them by merely, the subdued or darkened tint of the light, represents them falsely. I particularly want you to observe that this is no matter of taste, but fact. If you are especially soberminded, you may indeed choose sober colours where Venetians would have chosen gay ones ; that is a matter of taste : you may think it proper for a hero to wear a dress without patterns on it, rather than an embroidered one ; that is similarly a matter of taste : but, though you may also think it would be dignified for a hero's limbs to be all black, or brown, on the shaded side of them, yet, if you are using colour at all, you cannot so have him to your mind, except by falsehood ; he never, under any circumstances, could be entirely black or brown on one side of him.

176. In this, then, the Venetians are separate from other schools by rightness, and they are so to their last days. Venetian painting is in this matter always right. But also, in their early days, the colourists are separated from other schools by their contentment with tranquil cheerfulness of light ; by their never wanting to be dazzled. None of their lights are flashing or blinding ; they are soft, winning, precious ; lights of pearl, not of lime : only, you know, on this condition they cannot have sunshine : their day is the day of Paradise ; they need no candle, neither light of the sun, in their cities ; and everything is seen clear, as through crystal, far or near.

This holds to the end of the fifteenth century. Then they begin to see that this, beautiful as it may be, is still a make-believe light ; that we do not live in the inside of a pearl ; but in an atmosphere through which a burning sun shines thwartedly, and over which a sorrowful night must far prevail. And then the *chiaroscurists* succeed in persuading them of the fact that there is mystery in the day as in the night, and show them how constantly to see truly, is to see dimly. And also they teach them the brilliancy of light, and the degree in which it is raised from the darkness ; and, instead of their sweet and pearly peace, tempt them to look for the strength of flame

and coruscation of lightning, and flash of sunshine on armour and on points of spears.

177. The noble painters take the lesson nobly, alike for gloom or flame. Titian with deliberate strength, Tintoret with stormy passion, read it, side by side. Titian deepens the hues of his Assumption, as of his Entombment, into a solemn twilight; Tintoret involves his earth in coils of volcanic cloud, and withdraws, through circle flaming above circle, the distant light of Paradise. Both of them, becoming naturalist and human, add the veracity of Holbein's intense portraiture to the glow and the dignity they had themselves inherited from the Masters of Peace: at the same moment another, as strong as they, and in pure felicity of art-faculty, even greater than they, but trained in a lower school,—Velasquez,—produced the miracles of colour and shadow-painting, which made Reynolds say of him, 'What we all do with labour, he does with ease;' and one more, Correggio, uniting the sensual element of the Greek schools with their gloom, and their light with their beauty, and all these with the Lombardic colour, became, as since I think it has been admitted without question, the captain of the painter's art as such. Other men have nobler or more numerous gifts, but as a painter, master of the art of laying colour so as to be lovely, Correggio is alone.

178. I said the noble men learnt their lesson nobly. The base men also, and necessarily, learn it basely. The great men rise from colour to sunlight. The base ones fall from colour to candlelight. To-day, '*non ragioniam di lor,*' but let us see what this great change which perfects the art of painting mainly consists in, and means. For though we are only at present speaking of technical matters, every one of them, I can scarcely too often repeat, is the outcome and sign of a mental character, and you can only understand the folds of the veil, by those of the form it veils.

179. The complete painters, we find, have brought dimness and mystery into their method of colouring. That means that the world all around them has resolved to dream, or to believe, no more; but to know, and to see. And instantly all knowledge and sight are given, no more as in the Gothic

times, through a window of glass, brightly, but as through a telescope-glass, darkly. Your cathedral window shut you from the true sky, and illumined you with a vision ; your telescope leads you to the sky, but darkens its light, and reveals nebula beyond nebula, far and farther, and to no conceivable farthest—unresolvable. That is what the mystery means.

180. Next, what does that Greek opposition of black and white mean ?

In the sweet crystalline time of colour, the painters, whether on glass or canvas, employed intricate patterns, in order to mingle hues beautifully with each other, and make one perfect melody of them all. But in the great naturalist school, they like their patterns to come in the Greek way, dashed dark on light,—gleaming light out of dark. That means also that the world round them has again returned to the Greek conviction, that all nature, especially human nature, is not entirely melodious nor luminous ; but a barred and broken thing : that saints have their foibles, sinners their forces ; that the most luminous virtue is often only a flash, and the blackest-looking fault is sometimes only a stain : and, without confusing in the least black with white, they can forgive, or even take delight in things that are like the *νεβρίς*, dappled.

181. You have then—first, mystery. Secondly, opposition of dark and light. Then, lastly, whatever truth of form the dark and light can show.

That is to say, truth altogether, and resignation to it, and quiet resolve to make the best of it. And therefore, portraiture of living men, women, and children,—no more of saints, cherubs, or demons. So here I have brought for your standards of perfect art, a little maiden of the Strozzi family, with her dog, by Titian ; and a little princess of the house of Savoy, by Vandyke ; and Charles the Fifth, by Titian ; and a queen, by Velasquez ; and an English girl in a brocaded gown, by Reynolds ; and an English physician in his plain coat, and wig, by Reynolds : and if you do not like them, I cannot help myself, for I can find nothing better for you.

182. Better ?—I must pause at the word. Nothing stronger,

certainly, nor so strong. Nothing so wonderful, so inimitable, so keen in unprejudiced and unbiassed sight.

Yet better, perhaps, the sight that was guided by a sacred will; the power that could be taught to weaker hands; the work that was faultless, though not inimitable, bright with felicity of heart, and consummate in a disciplined and companionable skill. You will find, when I can place in your hands the notes on Verona, which I read at the Royal Institution, that I have ventured to call the æra of painting represented by John Bellini, the time 'of the Masters.' Truly they deserved the name, who did nothing but what was lovely, and taught only what was right. These mightier, who succeeded them, crowned, but closed, the dynasties of art, and since their day painting has never flourished more.

183. There were many reasons for this, without fault of theirs. They were exponents, in the first place, of the change in all men's minds from civil and religious to merely domestic passion; the love of their gods and their country had contracted itself now into that of their domestic circle, which was little more than the halo of themselves. You will see the reflection of this change in painting at once by comparing the two Madonnas (S. 37, John Bellini's, and Raphael's, called 'della Seggiola'). Bellini's Madonna cares for all creatures through her child; Raphael's, for her child only.

Again, the world round these painters had become sad and proud, instead of happy and humble;—its domestic peace was darkened by irreligion, and made restless by pride. And the Hymen, whose statue this fair English girl of Reynolds' thought must decorate (S. 43), is blind, and holds a coronet.

Again, in the splendid power of realization, which these greatest of artists had reached, there was the latent possibility of amusement by deception, and of excitement by sensualism. And Dutch trickeries of base resemblance, and French and English fancies of insidious beauty, soon occupied the eyes of the populace of Europe, too restless and wretched now to care for the sweet earth-berries and Madonna's ivy of Cima, and too ignoble to perceive Titian's colour, or Correggio's shade.

184. Enough sources of evil were here, in the temper and

power of the consummate art. In its practical methods there was another, the fatallest of all. These great artists brought with them mystery, despondency, domesticity, sensuality : of all these, good came, as well as evil. One thing more they brought, of which nothing but evil ever comes, or can come—Liberty.

By the discipline of five hundred years they had learned and inherited such power, that whereas all former painters could be right only by effort, they could be right with ease ; and whereas all former painters could be right only under restraint, they could be right, free. Tintoret's touch, Luini's, Correggio's, Reynolds', and Velasquez's, are all as free as the air, and yet right. 'How very fine !' said everybody. Unquestionably, very fine. Next, said everybody, 'What a grand discovery ! Here is the finest work ever done, and it is quite free. Let us all be free then, and what fine things shall we not do also !' With what results we too well know.

Nevertheless, remember you are to delight in the freedom won by these mighty men through obedience, though you are not to covet it. Obey, and you also shall be free in time ; but in these minor things, as well as in great, it is only right service which is perfect freedom.

185. This, broadly, is the history of the early and late colour-schools. The first of these I shall call generally, henceforward, the school of crystal ; the other that of clay : potter's clay, or human, are too sorrowfully the same, as far as art is concerned. Now remember, in practice, you cannot follow both these schools ; you must distinctly adopt the principles of one or the other. I will put the means of following either within your reach ; and according to your dispositions you will choose one or the other : all I have to guard you against is the mistake of thinking you can unite the two. If you want to paint (even in the most distant and feeble way) in the Greek school, the school of Lionardo, Correggio, and Turner, you cannot design coloured windows, nor Angelican paradises. If, on the other hand, you choose to live in the peace of paradise, you cannot share in the gloomy triumphs of the earth.

186. And, incidentally note, as a practical matter of imme-

diate importance, that painted windows have nothing to do with chiaroscuro. The virtue of glass is to be transparent everywhere. If you care to build a palace of jewels, painted glass is richer than all the treasures of Aladdin's lamp ; but if you like pictures better than jewels, you must come into broad daylight to paint them. A picture in coloured glass is one of the most vulgar of barbarisms, and only fit to be ranked with the gauze transparencies and chemical illuminations of the sensational stage. Also, put out of your minds at once all question about difficulty of getting colour ; in glass we have all the colours that are wanted, only we do not know either how to choose, or how to connect them ; and we are always trying to get them bright, when their real virtue is to be deep, and tender, and subdued. We will have a thorough study of painted glass soon : meanwhile I merely give you a type of its perfect style, in two windows from Chalons sur Marne (S. 141).

187. You will have then to choose between these two modes of thought : for my own part, with what poor gift and skill is in me, I belong wholly to the chiaroscurist school ; and shall teach you therefore chiefly that which I am best able to teach : and the rather, that it is only in this school that you can follow out the study either of natural history or landscape. The form of a wild animal, or the wrath of a mountain torrent, would both be revolting (or in a certain sense invisible) to the calm fantasy of a painter in the schools of crystal. He must lay his lion asleep in St. Jerome's study beside his tame partridge and spare slippers ; lead the appeased river by alternate azure promontories, and restrain its courtly little streamlets with margins of marble. But, on the other hand, your studies of mythology and literature may best be connected with these schools of purest and calmest imagination ; and their discipline will be useful to you in yet another direction, and that a very important one. It will teach you to take delight in little things, and develope in you the joy which all men should feel in purity and order, not only in pictures but in reality. For, indeed, the best art of this school of fantasy may at last be in reality, and the chiaroscurists, true

in ideal, may be less helpful in act. We cannot arrest sunsets nor carve mountains, but we may turn every English homestead, if we choose, into a picture by Cima or John Bellini, which shall be 'no counterfeit, but the true and perfect image of life indeed.'

188. For the present, however, and yet for some little time during your progress, you will not have to choose your school. For both, as we have seen, begin in delineation, and both proceed by filling flat spaces with an even tint. And therefore this will be the course of work for you, founded on all that we have seen.

Having learned to measure, and draw a pen line with some steadiness (the geometrical exercises for this purpose being properly school, not University work), you shall have a series of studies from the plants which are of chief importance in the history of art; first from their real forms, and then from the conventional and heraldic expressions of them; then we will take examples of the filling of ornamental forms with flat colour in Egyptian, Greek, and Gothic design; and then we will advance to animal forms treated in the same severe way, and so to the patterns and colour designs on animals themselves. And when we are sure of our firmness of hand and accuracy of eye, we will go on into light and shade.

189. In process of time, these series of exercises will, I hope, be sufficiently complete and systematic to show its purpose at a glance. But during the present year, I shall content myself with placing a few examples of these different kinds of practice in your rooms for work, explaining in the catalogue the position they will ultimately occupy, and the technical points of process into which it is of no use to enter in a general lecture. After a little time spent in copying these, your own predilections must determine your future course of study; only remember, whatever school you follow, it must be only to learn method, not to imitate result, and to acquaint yourself with the minds of other men, but not to adopt them as your own. Be assured that no good can come of your work but as it arises simply out of your own true natures and the necessities of the time around you, though in many respects an

evil one. You live in an age of base conceit and baser servility—an age whose intellect is chiefly formed by pillage and occupied in desecration; one day mimicking, the next destroying, the works of all the noble persons who made its intellectual or art life possible to it:—an age without honest confidence enough in itself to carve a cherry-stone with an original fancy, but with insolence enough to abolish the solar system, if it were allowed to meddle with it. In the midst of all this, you have to become lowly and strong; to recognise the powers of others and to fulfil your own. I shall try to bring before you every form of ancient art, that you may read and profit by it, not imitate it. You shall draw Egyptian kings dressed in colours like the rainbow, and Doric gods, and Runic monsters, and Gothic monks—not that you may draw like Egyptians or Norsemen, nor yield yourselves passively to be bound by the devotion or infected with the delirium of the past, but that you may know truly what other men have felt during their poor span of life; and open your own hearts to what the heavens and earth may have to tell you in yours.

Do not be surprised, therefore, nor provoked, if I give you at first strange things, and rude, to draw. As soon as you try them, you will find they are difficult enough, yet, with care, entirely possible. As you go on drawing them they will become interesting, and, as soon as you understand them, you will be on the way to understand yourselves also.

190. In closing this first course of lectures, I have one word more to say respecting the possible consequence of the introduction of art among the studies of the University. What art may do for scholarship, I have no right to conjecture; but what scholarship may do for art, I may in all modesty tell you. Hitherto, great artists, though always gentlemen, have yet been too exclusively craftsmen. Art has been less thoughtful than we suppose; it has taught much, but much, also, falsely. Many of the greatest pictures are enigmas; others, beautiful toys; others, harmful and corrupting toys. In the loveliest there is something weak; in the greatest there is something guilty. And this, gentlemen, if you will, is the new thing that may come to pass,—that the scholars of England may re-

solve to teach also with the silent power of the arts ; and that some among you may so learn and use them, that pictures may be painted which shall not be enigmas any more, but open teachings of what can no otherwise be so well shown ; which shall not be fevered or broken visions any more, but shall be filled with the indwelling light of self-possessed imagination ; which shall not be stained or enfeebled any more by evil passion, but glorious with the strength and chastity of noble human love ; and which shall no more degrade or disguise the work of God in heaven, but testify of Him as here dwelling with men, and walking with them, not angry, in the garden of the earth.



THE
ELEMENTS OF PERSPECTIVE

ARRANGED FOR THE USE OF SCHOOLS

AND INTENDED TO BE READ IN CONNECTION WITH THE FIRST
THREE BOOKS OF EUCLID



PREFACE.

FOR some time back I have felt the want, among Students of Drawing, of a written code of accurate Perspective Law; the modes of construction in common use being various, and, for some problems, insufficient. It would have been desirable to draw up such a code in popular language, so as to do away with the most repulsive difficulties of the subject; but finding this popularization would be impossible, without elaborate figures and long explanations, such as I had no leisure to prepare, I have arranged the necessary rules in a short mathematical form, which any school-boy may read through in a few days, after he has mastered the first three and the sixth books of Euclid.

Some awkward compromises have been admitted between the first-attempted popular explanation, and the severer arrangement, involving irregular lettering and redundant phraseology; but I cannot for the present do more, and leave the book therefore to its trial, hoping that, if it be found by masters of schools to answer its purpose, I may hereafter bring it into better form.*

*Some irregularities of arrangement have been admitted merely for the sake of convenient reference; the eighth problem, for instance, ought to have been given as a case of the seventh, but is separately enunciated on account of its importance.

Several constructions, which ought to have been given as problems, are on the contrary given as corollaries, in order to keep the more directly connected problems in closer sequence; thus the construction of rectangles and polygons in vertical planes would appear by the Table of Contents to have been omitted, being given in the corollary to Problem IX.

An account of practical methods, sufficient for general purposes of sketching, might indeed have been set down in much less space, but if the student reads the following pages carefully, he will not only find himself able, on occasion, to solve perspective problems of a complexity greater than the ordinary rules will reach, but obtain a clue to many important laws of pictorial effect, no less than of outline. The subject thus examined becomes, at least to my mind, very curious and interesting; but, for students who are unable or unwilling to take it up in this abstract form, I believe good help will be soon furnished, in a series of illustrations of practical perspective now in preparation by Mr. Le Vengeur. I have not seen this essay in an advanced state, but the illustrations shown to me were very clear and good; and as the author has devoted much thought to their arrangement, I hope that his work will be precisely what is wanted by the general learner.

Students wishing to pursue the subject into its more extended branches will find, I believe, Cloquet's treatise the best hitherto published.*

* *Nouveau Traité Élémentaire de Perspective.* Bachelier, 1823.

THE ELEMENTS OF PERSPECTIVE.

INTRODUCTION.

WHEN you begin to read this book, sit down very near the window, and shut the window. I hope the view out of it is pretty ; but, whatever the view may be, we shall find enough in it for an illustration of the first principles of perspective (or, literally, of “looking through”).

Every pane of your window may be considered, if you choose, as a glass picture ; and what you see through it, as painted on its surface.

And if, holding your head still, you extend your hand to the glass, you may, with a brush full of any thick colour, trace, roughly, the lines of the landscape on the glass.

But, to do this, you must hold your head very still. Not only you must not move it sideways, nor up and down, but it must not even move backwards or forwards ; for, if you move your head forwards, you will see *more* of the landscape through the pane ; and, if you move it backwards, you will see *less* : or considering the pane of glass as a picture, when you hold your head near it, the objects are painted small, and a great many of them go into a little space ; but, when you hold your head some distance back, the objects are painted larger upon the pane, and fewer of them go into the field of it.

But, besides holding your head still, you must, when you try to trace the picture on the glass, shut one of your eyes. If

you do not, the point of the brush appears double ; and, on farther experiment, you will observe that each of your eyes sees the object in a different place on the glass, so that the tracing which is true to the sight of the right eye is a couple of inches (or more, according to your distance from the pane), to the left of that which is true to the sight of the left.

Thus, it is only possible to draw what you see through the window rightly on the surface of the glass, by fixing one eye at a given point, and neither moving it to the right nor left nor up nor down, nor backwards nor forwards. Every picture drawn in true perspective may be considered as an upright piece of glass,* on which the objects seen through it have been thus drawn. Perspective can, therefore, only be quite right, by being calculated for one fixed position of the eye of the observer ; nor will it ever appear *deceptively* right unless seen precisely from the point it is calculated for. Custom, however, enables us to feel the rightness of the work on using both our eyes, and to be satisfied with it, even when we stand at some distance from the point it is designed for.

Supposing that, instead of a window, an unbroken plate of crystal extended itself to the right and left of you, and high in front, and that you had a brush as long as you wanted (a mile long, suppose), and could paint with such a brush, then the clouds high up, nearly over your head, and the landscape far away to the right and left, might be traced, and painted, on this enormous crystal field.† But if the field were so vast (suppose a mile high and a mile wide), certainly, after the picture was done, you would not stand as near to it, to see it, as you are now sitting near to your window. In order to trace the upper clouds through your great glass, you would have had to stretch your neck quite back, and nobody likes to bend their neck back to see the top of a picture. So you would

* If the glass were not upright, but sloping, the objects might still be drawn through it, but their perspective would then be different. Perspective, as commonly taught, is always calculated for a vertical plane of picture.

† Supposing it to have no thickness ; otherwise the images would be distorted by refraction.

walk a long way back to see the great picture—a quarter of a mile, perhaps,—and then all the perspective would be wrong, and would look quite distorted, and you would discover that you ought to have painted it from the greater distance, if you meant to look at it from that distance. Thus, the distance at which you intend the observer to stand from a picture, and for which you calculate the perspective, ought to regulate to a certain degree the size of the picture. If you place the point of observation near the canvas, you should not make the picture very large: *vice versa*, if you place the point of observation far from the canvas, you should not make it very small; the fixing, therefore, of this point of observation determines, as a matter of convenience, within certain limits, the size of your picture. But it does not determine this size by any perspective law; and it is a mistake made by many writers on perspective, to connect some of their rules definitely with the size of the picture. For, suppose that you had what you now see through your window painted actually upon its surface, it would be quite optional to cut out any piece you chose, with the piece of the landscape that was painted on it. You might have only half a pane, with a single tree; or a whole pane, with two trees and a cottage; or two panes with the whole farmyard and pond; or four panes, with farmyard, pond, and foreground. And any of these pieces, if the landscape upon them were, as a scene, pleasantly composed, would be agreeable pictures, though of quite different sizes; and yet they would be all calculated for the same distance of observation.

In the following treatise, therefore, I keep the size of the picture entirely undetermined. I consider the field of canvas as wholly unlimited, and on that condition determine the perspective laws. After we know how to apply those laws without limitation, we shall see what limitations of the size of the picture their results may render advisable.

But although the size of the *picture* is thus independent of the observer's distance, the size of the *object represented* in the picture is not. On the contrary, that size is fixed by absolute mathematical law; that is to say, supposing you have to draw a tower a hundred feet high, and a quarter of a mile distant

from you, the height which you ought to give that tower on your paper depends, with mathematical precision, on the distance at which you intend your paper to be placed. So, also, do all the rules for drawing the form of the tower, whatever it may be.

Hence, the first thing to be done in beginning a drawing is to fix, at your choice, this distance of observation, or the distance at which you mean to stand from your paper. After that is determined, all is determined, except only the ultimate size of your picture, which you may make greater, or less, not by altering the size of the things represented, but by *taking in more, or fewer* of them. So, then, before proceeding to apply any practical perspective rule, we must always have our distance of observation marked, and the most convenient way of marking it is the following.

PLACING OF THE SIGHT-POINT, SIGHT-LINE, STATION-POINT, AND STATION-LINE.

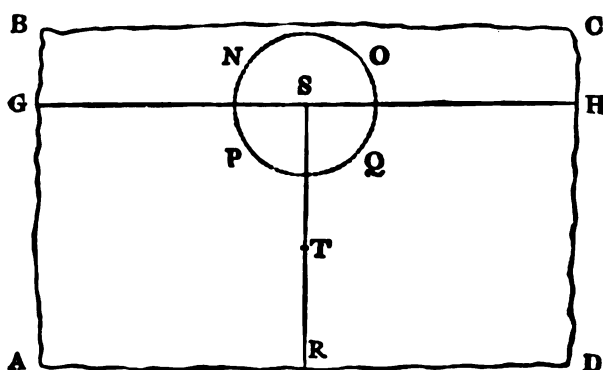


FIG. 1.

I. THE SIGHT-POINT.—Let $ABCD$, Fig. 1., be your sheet of paper, the larger the better, though perhaps we may cut out of it at last only a small piece for our picture, such as the dotted circle $NOPQ$. This circle is not intended to limit either the size or shape of our picture: you may ultimately

have it round or oval, horizontal or upright, small or large, as you choose. I only dot the line to give you an idea of whereabouts you will probably like to have it ; and, as the operations of perspective are more conveniently performed upon paper underneath the picture than above it, I put this conjectural circle at the top of the paper, about the middle of it, leaving plenty of paper on both sides and at the bottom. Now, as an observer generally stands near the middle of a picture to look at it, we had better at first, and for simplicity's sake, fix the point of observation opposite the middle of our conjectural picture. So take the point *s*, the centre of the circle *n o p q* ;—or, which will be simpler for you in your own work, take the point *s* at random near the top of your paper, and strike the circle *n o p q* round it, any size you like. Then the point *s* is to represent the point *opposite* which you wish the observer of your picture to place his eye, in looking at it. Call this point the “Sight-Point.”

II. THE SIGHT-LINE.—Through the Sight-point, *s*, draw a horizontal line, *g h*, right across your paper from side to side, and call this line the “Sight-Line.”

This line is of great practical use, representing the level of the eye of the observer all through the picture. You will find hereafter that if there is a horizon to be represented in your picture, as of distant sea or plain, this line defines it.

III. THE STATION-LINE.—From *s* let fall a perpendicular line, *s r*, to the bottom of the paper, and call this line the “Station-Line.”

This represents the line on which the observer stands, at a greater or less distance from the picture ; and it ought to be *imagined* as drawn right out from the paper at the point *s*. Hold your paper upright in front of you, and hold your pencil horizontally, with its point against the point *s*, as if you wanted to run it through the paper there, and the pencil will represent the direction in which the line *s r* ought to be drawn. But as all the measurements which we have to set upon this line, and operations which we have to perform with

it, are just the same when it is drawn on the paper itself, below s , as they would be if it were represented by a wire in the position of the levelled pencil, and as they are much more easily performed when it is drawn on the paper, it is always in practice so drawn.

IV. THE STATION-POINT.—On this line, mark the distance $s\tau$ at your pleasure, for the distance at which you wish your picture to be seen, and call the point T the “Station-Point.”

In practice, it is generally advisable to make the distance $s\tau$ about as great as the diameter of your intended picture ; and it should, for the most part, be more rather than less ; but, as I have just stated, this is quite arbitrary. However, in this figure, as an approximation to a generally advisable distance, I make the distance $s\tau$ equal to the diameter of the circle $NO PQ$. Now, having fixed this distance, $s\tau$, all the dimensions of the objects in our picture are fixed likewise, and for this reason :—

Let the upright line AB , Fig. 2., represent a pane of glass placed where our picture is to be placed ; but seen at the side

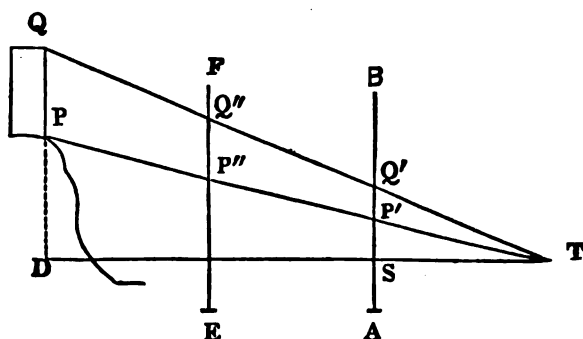


FIG. 2.

of it, edgewise ; let s be the Sight-point ; $s\tau$ the Station-line, which, in this figure, observe, is in its true position, drawn out from the paper, not down upon it ; and τ the Station-point.

Suppose the Station-line $s\tau$ to be continued, or in mathematical language "produced," though s , far beyond the pane of glass, and let $p q$ be a tower or other upright object situated on or above this line.

Now the *apparent* height of the tower $p q$ is measured by the angle $q\tau p$, between the rays of light which come from the top and bottom of it to the eye of the observer. But the *actual* height of the *image* of the tower on the pane of glass ab , between us and it, is the distance $p' q'$, between the points where the rays traverse the glass.

Evidently, the farther from the point τ we place the glass, making $s\tau$ longer, the larger will be the image; and the nearer we place it to τ , the smaller the image, and that in a fixed ratio. Let the distance $d\tau$ be the direct distance from the Station-point to the foot of the object. Then, if we place the glass ab at one third of that whole distance, $p' q'$ will be one third of the real height of the object; if we place the glass at two thirds of the distance, as at $e f$, $p'' q''$ (the height of the image at that point) will be two thirds the height* of the object, and so on. Therefore the mathematical law is that $p' q'$ will be to $p q$ as $s\tau$ to $d\tau$. I put this ratio clearly by itself that you may remember it:

$$p' q' : p q :: s\tau : d\tau$$

or in words:

$$p \text{ dash } q \text{ dash is to } p q \text{ as } s\tau \text{ to } d\tau.$$

In which formula, recollect that $p' q'$ is the height of the appearance of the object on the picture; $p q$ the height of the object itself; s the Sight-point; τ the Station-point; d a point at the direct distance of the object; though the object is seldom placed actually on the line τs produced, and may be far to the right or left of it, the formula is still the same.

For let s , FIG. 3., be the Sight-point, and ab the glass—

* I say "height" instead of "magnitude," for a reason stated in Appendix I., to which you will soon be referred. Read on here at present.

here seen looking down on its *upper edge*, not sideways ;— then if the tower (represented now, as on a map, by the dark square), instead of being at *D* on the line *s t* produced, be at *E*, to the right (or left) of the spectator, still the apparent height of the tower on *A B* will be as *s' t* to *E t*, which is the same ratio as that of *s t* to *D t*.

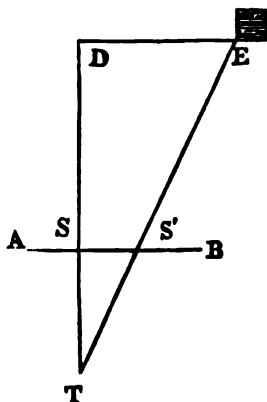


FIG. 3.

Now in many perspective problems, the position of an object is more conveniently expressed by the two measurements *D t* and *D E*, than by the single oblique measurement *E t*.

I shall call *D t* the “direct distance” of the object at *E*, and *D E* its “lateral distance.” It is rather a license to call *D t* its “direct” dis-

tance, for *E t* is the more direct of the two ; but there is no other term which would not cause confusion.

Lastly, in order to complete our knowledge of the position of an object, the vertical height of some point in it, above or below the eye, must be given ; that is to say, either *D P* or *D Q* in Fig. 2.* : this I shall call the “vertical distance” of the point given. In all perspective problems these three distances, and the dimensions of the object, must be stated, otherwise the problem is imperfectly given. It ought not to be required of us merely to draw *a* room or *a* church in perspective ; but to draw *this* room from *this* corner, and *that* church on *that* spot, in perspective. For want of knowing how to base their drawings on the measurement and place of the object I have known practised students represent a parish church, certainly in true perspective, but with a nave about two miles and a half long.

It is true that in drawing landscapes from nature the sizes

* *P* and *Q* being points indicative of the place of the tower's base and top. In this figure both are above the sight-line ; if the tower were below the spectator both would be below it, and therefore measured below *D*.

and distances of the objects cannot be accurately known. When, however, we know how to draw them rightly, if their size were given, we have only to *assume a rational approximation* to their size, and the resulting drawing will be true enough for all intents and purposes. It does not in the least matter that we represent a distant cottage as eighteen feet long when it is in reality only seventeen ; but it matters much that we do not represent it as eighty feet long, as we easily might if we had not been accustomed to draw from measurement. Therefore, in all the following problems the measurement of the object is given.

The student must observe, however, that in order to bring the diagrams into convenient compass, the measurements assumed are generally very different from any likely to occur in practice. Thus, in Fig. 3., the distance ps would be probably in practice half a mile or a mile, and the distance ts , from the eye of the observer to the paper, only two or three feet. The mathematical law is however precisely the same, whatever the proportions ; and I use such proportions as are best calculated to make the diagram clear.

Now, therefore, the conditions of a perspective problem are the following.

- The Sight-line gn given, Fig. 1.;
- The Sight-point s given ;
- The Station-point t given ; and
- The three distances of the object,* direct, lateral, and vertical, with its dimensions, given.

The size of the picture, conjecturally limited by the dotted circle, is to be determined afterwards at our pleasure. On these conditions I proceed at once to construction.

* More accurately, "the three distances of any point, either in the object itself, or indicative of its distance."

PROBLEM I

TO FIX THE POSITION OF A GIVEN POINT.*

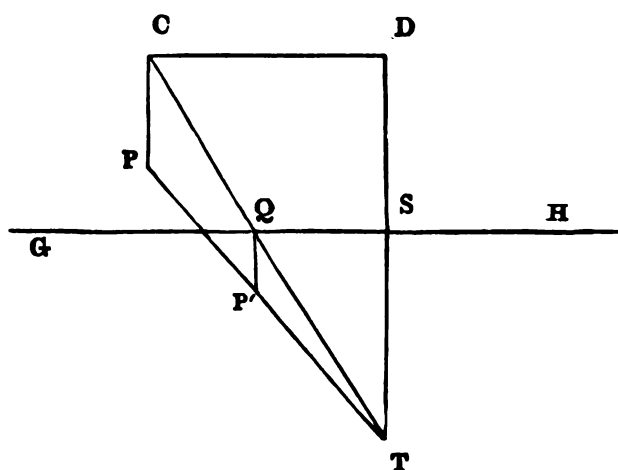


FIG. 4.

LET P , Fig. 4., be the given point.

Let its direct distance be DT ; its lateral distance to the left, DC ; and vertical distance *beneath* the eye of the observer, CP .

[Let GH be the Sight-line, s the Sight-point, and T the Station-point.] †

* More accurately, "To fix on the plane of the picture the apparent position of a point given in actual position." In the headings of all the following problems the words "on the plane of the picture" are to be understood after the words "to draw." The plane of the picture means a surface extended indefinitely in the direction of the picture.

† The sentence within brackets will not be repeated in succeeding statements of problems. It is always to be understood.

It is required to fix on the plane of the picture the position of the point P .

Arrange the three distances of the object on your paper, as in Fig. 4.*

Join c t , cutting e h in q .

From q let fall the vertical line q p' .

Join p t , cutting q p' in p' .

p' is the point required.

If the point P is *above* the eye of the observer instead of below it, c p is to be measured upwards from c , and q p' drawn upwards from q . The construction will be as in Fig. 5.

And if the point P is to the right instead of the left of the observer, d c is to be measured to the right instead of the left.

The Figures 4. and 5., looked at in a mirror, will show the construction of each, on that supposition.

Now read very carefully the examples and notes to this problem in Appendix I. (page 63). I have put them in the Appendix in order to keep the sequence of following problems more clearly traceable here in the text ; but you must read the first Appendix before going on.

* In order to be able to do this, you must assume the distances to be small ; as in the case of some object on the table : how large distances are to be treated you will see presently ; the mathematical principle, being the same for all, is best illustrated first on a small scale. Suppose, for instance, P to be the corner of a book on the table, seven inches below the eye, five inches to the left of it, and a foot and a half in advance of it, and that you mean to hold your finished drawing at six inches from the eye ; then T s will be six inches, T D a foot and a half, D C five inches, and C P seven.

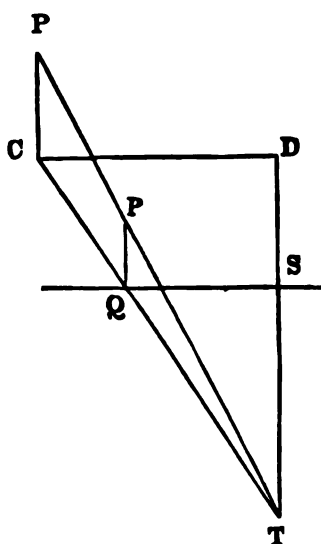


FIG. 5.

PROBLEM II

TO DRAW A RIGHT LINE BETWEEN TWO GIVEN POINTS.

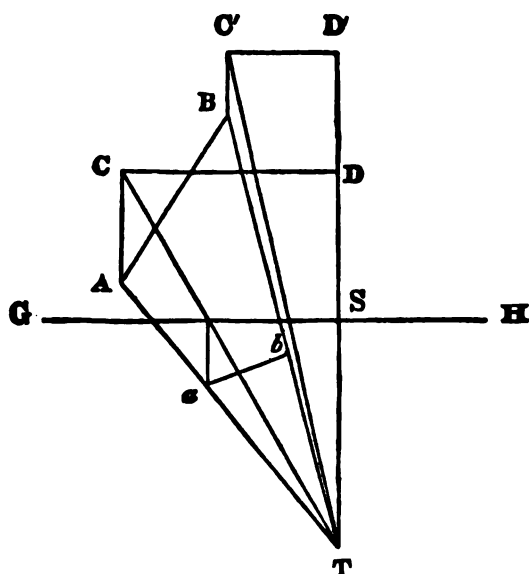


FIG. 6.

LET AB , Fig. 6., be the given right line, joining the given points A and B .

Let the direct, lateral, and vertical distances of the point A be TD , DC , and CA .

Let the direct, lateral, and vertical distances of the point B be TD' , $D'C'$, and $C'B$.

Then, by Problem I., the position of the point A on the plane of the picture is a .

And similarly, the position of the point B on the plane of the picture is b .

Join ab .

Then ab is the line required.

COROLLARY I.

If the line AB is in a plane parallel to that of the picture, one end of the line AB must be at the same direct distance from the eye of the observer as the other.

Therefore, in that case, DT is equal to $D'T$.

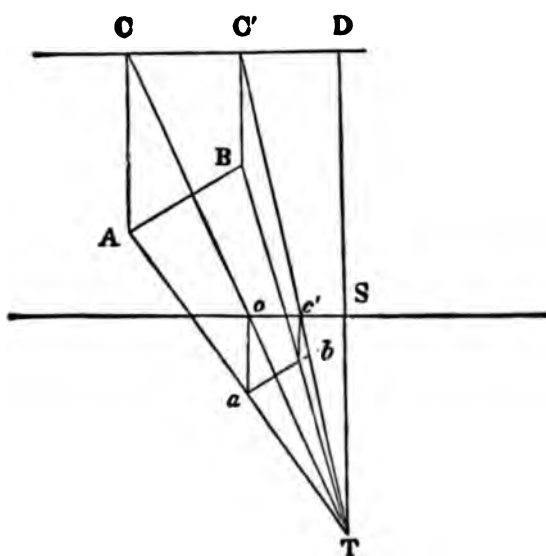


FIG. 7.

Then the construction will be as in Fig. 7.; and the student will find experimentally that ab is now parallel to AB .*

And that ab is to AB as TS is to TD .

Therefore, to draw any line in a plane parallel to that of the picture, we have only to fix the position of one of its extremities, a or b , and then to draw from a or b a line parallel to the given line, bearing the proportion to it that TS bears to TD .

* For by the construction $AT : aT :: BT : bT$; and therefore the two triangles ABT , abt , (having a common angle ATB ,) are similar.

COROLLARY II.

If the line AB is in a horizontal plane, the vertical distance of one of its extremities must be the same as that of the other.

Therefore, in that case, Ac equals Bc' (Fig. 6.).

And the construction is as in Fig. 8.

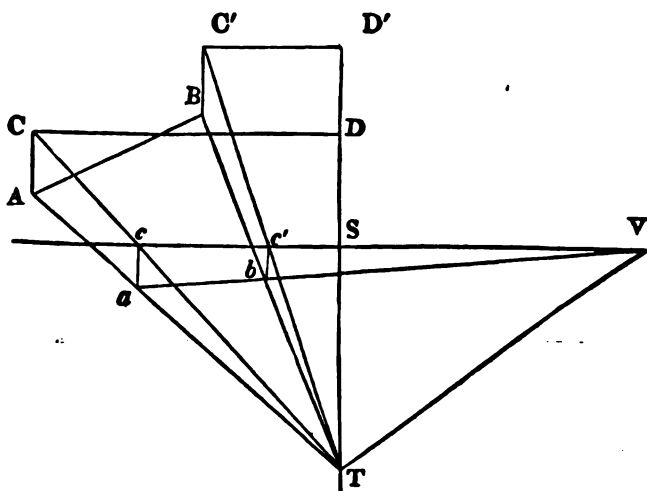


FIG. 8.

In Fig. 8. produce ab to the sight-line, cutting the sight-line in v ; the point v , thus determined, is called the **VANISHING-POINT** of the line AB .

Join TV . Then the student will find experimentally that TV is parallel to AB .*

COROLLARY III.

If the line AB produced would pass through some point beneath or above the station-point, CD is to DT as $C'D'$ is to $D'T$; in which case the point c coincides with the point c' , and the line ab is vertical.

* The demonstration is in Appendix II. Article I.

Therefore every vertical line in a picture is, or may be, the perspective representation of a horizontal one which, produced, would pass beneath the feet or above the head of the spectator.*

PROBLEM III.

TO FIND THE VANISHING-POINT OF A GIVEN HORIZONTAL LINE.

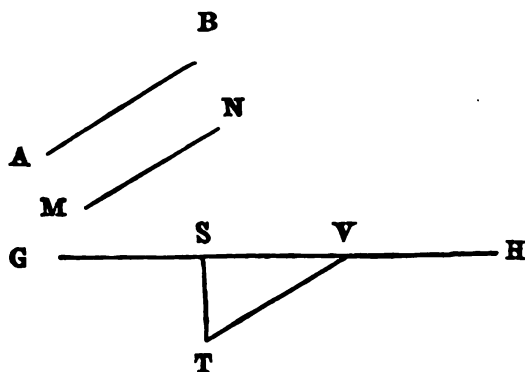


FIG. 9.

LET A B, Fig. 9., be the given line.

From T, the station-point, draw T V parallel to A B, cutting the sight-line in v.

v is the Vanishing-point required.†

* The reflection in water of any luminous point or isolated object (such as the sun or moon) is therefore, in perspective, a vertical line ; since such reflection, if produced, would pass under the feet of the spectator. Many artists (Claude among the rest) knowing something of optics, but nothing of perspective, have been led occasionally to draw such reflections towards a point at the centre of the base of the picture.

† The student will observe, in practice, that, his paper lying flat on the table, he has only to draw the line T v on its horizontal surface, parallel to the given horizontal line A B. In theory, the paper should be vertical, but the station-line S T horizontal (see its definition above,

COROLLARY I.

As, if the point *b* is first found, *v* may be determined by it, so, if the point *v* is first found, *b* may be determined by it. For let *A B*, Fig. 10., be the given line, constructed upon the

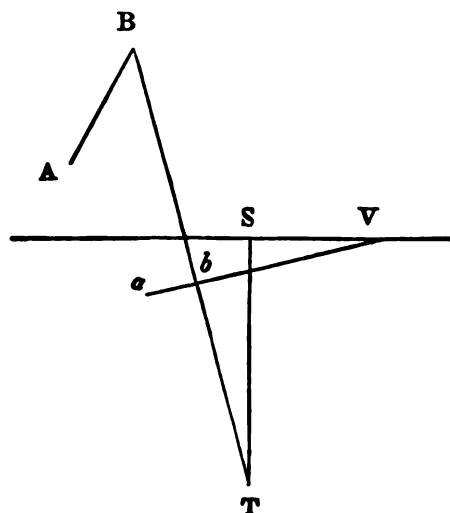


FIG. 10.

paper as in Fig. 8. ; and let it be required to draw the line *a b* without using the point *c'*.

Find the position of the point *a* in *a*. (Problem I.)

page 13.); in which case *T v*, being drawn parallel to *A B*, will be horizontal also, and still cut the sight-line in *v*.

The construction will be seen to be founded on the second Corollary of the preceding problem.

It is evident that if any other line, as *M N* in Fig. 9., parallel to *A B*, occurs in the picture, the line *T v*, drawn from *T*, parallel to *M N*, to find the vanishing-point of *M N*, will coincide with the line drawn from *T*, parallel to *A B*, to find the vanishing-point of *A B*.

Therefore *A B* and *M N* will have the same vanishing-point.

Therefore all parallel horizontal lines have the same vanishing-point.

It will be shown hereafter that all parallel *inclined* lines also have the

Find the vanishing-point of AB in v . (Problem III.)

Join av .

Join BT , cutting av in b .

Then ab is the line required.*

COROLLARY II.

We have hitherto proceeded on the supposition that the given line was small enough, and near enough to be actually drawn on our paper of its real size; as in the example given in Appendix I. We may, however, now deduce a construction available under all circumstances, whatever may be the distance and length of the line given.

From Fig. 8. remove, for the sake of clearness, the lines $c'd'$, bv , and tv ; and, taking the figure as in Fig. 11., draw from a , the line ar parallel to AB , cutting BT in r .

Then ar is to AB as at is to AT .

— as ct is to CT .

— as ts is to TD .

That is to say, ar is the sight-magnitude of AB .†

Therefore, when the position of the point A is fixed in a , as in Fig. 12., and av is drawn to the vanishing-point; if we draw a line ar from a , parallel to AB , and make ar equal to the sight-magnitude of AB , and then join RT , the line RT will cut av in b .

same vanishing-point; the student may here accept the general conclusion—"All parallel lines have the same vanishing-point."

It is also evident that if AB is parallel to the plane of the picture, TV must be drawn parallel to GH , and will therefore never cut GH . The line AB has in that case no vanishing-point: it is to be drawn by the construction given in Fig. 7.

It is also evident that if AB is at right angles with the plane of the picture, TV will coincide with TS , and the vanishing-point of AB will be the sight-point.

* I spare the student the formality of the *reductio ad absurdum* which would be necessary to prove this.

† For definition of Sight-Magnitude, see Appendix I. It ought to have been read before the student comes to this problem; but I refer to it in case it has not.

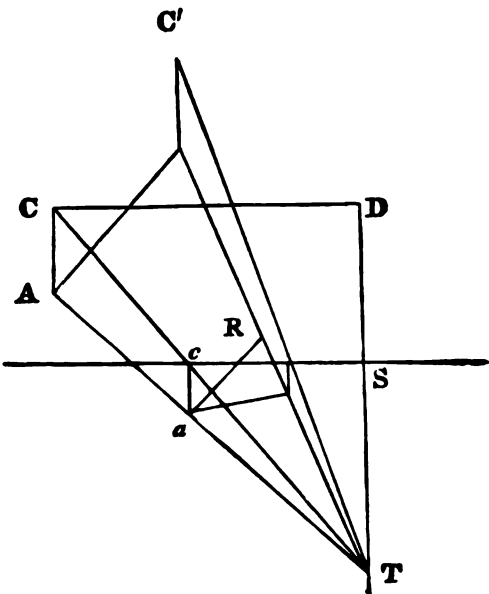


FIG. 11.

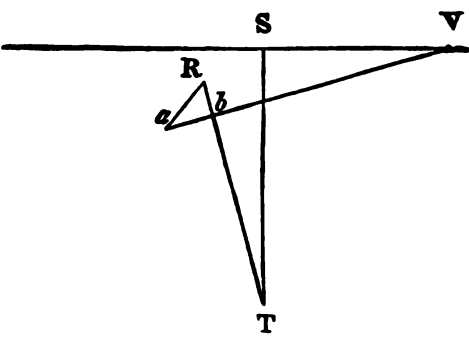


FIG. 12.

So that, in order to determine the length of ab , we need not draw the long and distant line AB , but only AR parallel to it, and of its sight-magnitude; which is a great gain, for the line AB may be two miles long, and the line AR perhaps only two inches.

COROLLARY III.

In Fig. 12., altering its proportions a little for the sake of clearness, and putting it as here in Fig. 13., draw a horizontal line AR' and make AR' equal to AR .

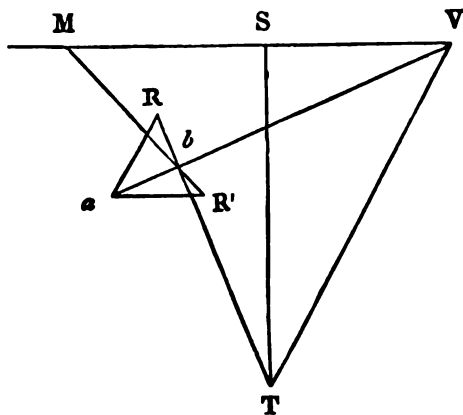


FIG. 13.

Through the points R and b draw $R'M$, cutting the sight-line in M . Join $T V$. Now the reader will find experimentally that $V M$ is equal to $V T$.*

Hence it follows that, if from the vanishing-point V we lay off on the sight-line a distance, $V M$, equal to $V T$; then draw through a a horizontal line AR' , make AR' equal to the sight-magnitude of AB and join $R'M$; the line $R'M$ will cut AV in b . And this is in practice generally the most convenient way of obtaining the length of ab .

* The demonstration is in Appendix II. Article II. p. 90.

COROLLARY IV.

Removing from the preceding figure the unnecessary lines, and retaining only $r'm$ and av , as in Fig. 14., produce the line ar' to the other side of a , and make ax equal to ar' .

Join xb , and produce xb to cut the line of sight in n .

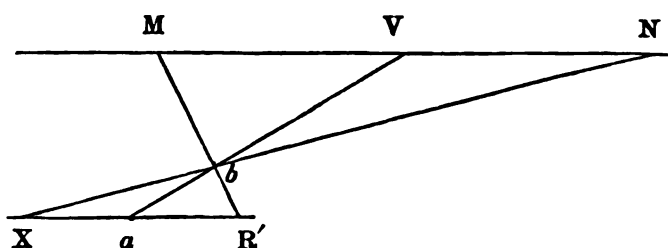


FIG. 14.

Then as xr' is parallel to mn , and ar' is equal to ax , vn must, by similar triangles, be equal to vm (equal to vt in Fig. 13.).

Therefore, on whichever side of v we measure the distance vt , so as to obtain either the point m , or the point n , if we measure the sight-magnitude ar' or ax on the opposite side of the line av , the line joining $r'm$ or xn will equally cut av in b .

The points m and n are called the "DIVIDING-POINTS" of the original line ab (Fig. 12.), and we resume the results of these corollaries in the following three problems.

PROBLEM IV.

TO FIND THE DIVIDING-POINTS OF A GIVEN HORIZONTAL LINE.

LET the horizontal line ab (Fig. 15.) be given in position and magnitude. It is required to find its dividing-points.

Find the vanishing-point v of the line ab .

With centre v and distance $v t$, describe circle cutting the sight-line in m and n .

Then m and n are the dividing-points required.

In general, only one dividing-point is needed for use with any vanishing-point, namely, the one nearest s (in this case the point m). But its opposite n , or both, may be needed under certain circumstances.

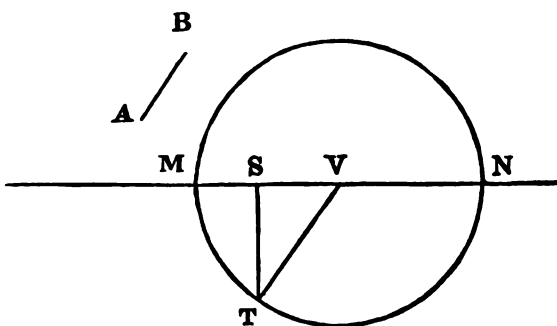


FIG. 15.

PROBLEM V.

TO DRAW A HORIZONTAL LINE, GIVEN IN POSITION AND MAGNITUDE, BY MEANS OF ITS SIGHT-MAGNITUDE AND DIVIDING-POINTS.

LET AB (Fig. 16.) be the given line.

Find the position of the point A in a .

Find the vanishing-point v , and most convenient dividing-point, m , of the line AB .

Join av .

Through a draw a horizontal line ab' and make ab' equal to the sight-magnitude of AB . Join $b'm$, cutting av in b .

Then ab is the line required.

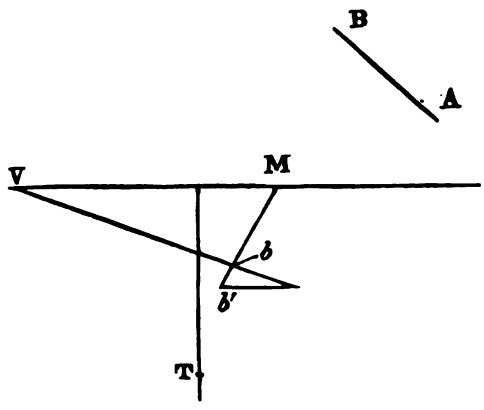


FIG. 16.

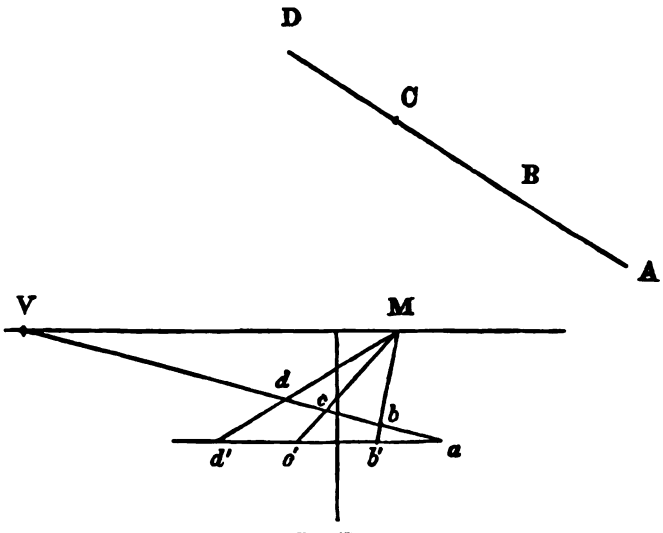


FIG. 17.

COROLLARY I.

Supposing it were now required to draw a line ΛC (Fig. 17.) twice as long as ΛB , it is evident that the sight-magnitude $a c'$ must be twice as long as the sight-magnitude $a b'$; we have, therefore, merely to continue the horizontal line $a b'$, make $b c'$ equal to $a b'$, join $c m'$, cutting $a v$ in c , and $a c$ will be the line required. Similarly, if we have to draw a line ΛD , three times the length of ΛB , $a d'$ must be three times the length of $a b'$, and joining $d' m$, $a d$ will be the line required.

The student will observe that the nearer the portions cut off, $b c$, $c d$, &c., approach the point v , the smaller they become; and, whatever lengths may be added to the line ΛD , and successively cut off from $a v$, the line $a v$ will never be cut off entirely, but the portions cut off will become infinitely small, and apparently "vanish" as they approach the point v : hence this point is called the "vanishing" point.

COROLLARY II.

It is evident that if the line ΛD had been given originally, and we had been required to draw it, and divide it into three equal parts, we should have had only to divide its sight-magnitude, $a d'$, into the three equal parts, $a b'$, $b' c'$, and $c' d'$, and then, drawing to m from b' and c' , the line $a d$ would have been divided as required in b and c . And supposing the original line ΛD be divided *irregularly into any number of parts*, if the line $a d'$ be divided into a similar number in the same proportions (by the construction given in Appendix I), and, from these points of division, lines are drawn to m , they will divide the line $a d$ in true perspective into a similar number of proportionate parts.

The horizontal line drawn through a , on which the sight-magnitudes are measured, is called the "MEASURING-LINE."

And the line $a d$, when properly divided in b and c , or any

other required points, is said to be divided "IN PERSPECTIVE RATIO" to the divisions of the original line *A D*.

If the line *a v* is above the sight-line instead of beneath it, the measuring-line is to be drawn above also : and the lines *b' m*, *c' m*, &c., drawn down to the dividing-point. Turn Fig. 17. upside down, and it will show the construction.

PROBLEM VI.

TO DRAW ANY TRIANGLE, GIVEN IN POSITION AND MAGNITUDE, IN
A HORIZONTAL PLANE.

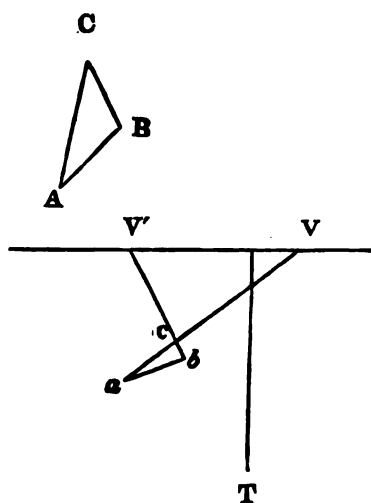


FIG. 18.

LET *A B C* (Fig. 18.) be the triangle.

As it is given in position and magnitude, one of its sides, at least, must be given in position and magnitude, and the directions of the two other sides.

Let *A B* be the side given in position and magnitude.

Then AB is a horizontal line, in a given position, and of a given length.

Draw the line AB . (Problem V.)

Let ac be the line so drawn.

Find v and v' , the vanishing-points respectively of the lines AC and BC . (Problem III.)

From a draw av , and from b , draw bv' , cutting each other in c .

Then abc is the triangle required.

If AC is the line originally given, ac is the line which must be first drawn, and the line $v'b$ must be drawn from v' to c and produced to cut ab in b . Similarly, if BC is given, vc must be drawn to c and produced, and ab from its vanishing-point to b , and produced to cut ac in a .

PROBLEM VII.

TO DRAW ANY RECTILINEAR QUADRILATERAL FIGURE, GIVEN IN POSITION AND MAGNITUDE, IN A HORIZONTAL PLANE.

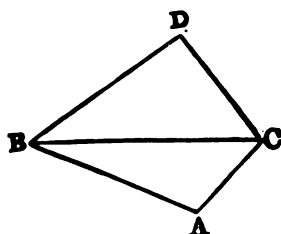


FIG. 19.

LET $ABCD$ (Fig. 19.) be the given figure.

Join any two of its opposite angles by the line BC .

Draw first the triangle ABC . (Problem VI.)

And then, from the base BC , the two lines BD , CD , to their vanishing-points, which will complete the figure. It is unnecessary to give a diagram of the construction, which is merely that of Fig. 18. duplicated; another triangle being drawn on the line AC or BC .

COROLLARY.

It is evident that by this application of Problem VI any given rectilinear figure whatever in a horizontal plane may be drawn, since any such figure may be divided into a number of triangles, and the triangles then drawn in succession.

More convenient methods may, however, be generally found, according to the form of the figure required, by the use of succeeding problems; and for the quadrilateral figure which occurs most frequently in practice, namely, the square, the following construction is more convenient than that used in the present problem.

PROBLEM VIII.

TO DRAW A SQUARE, GIVEN IN POSITION AND MAGNITUDE, IN A HORIZONTAL PLANE.

LET $A B C D$ (Fig. 20.) be the square.

As it is given in position and magnitude, the position and magnitude of all its sides are given.

Fix the position of the point A in a .

Find v , the vanishing-point of $A B$; and m , the dividing-point of $A B$, nearest s .

Find v' , the vanishing-point of $A C$; and n , the dividing-point of $A C$, nearest s .

Draw the measuring-line through a , and make $a b'$, $a c'$, each equal to the sight-magnitude of $A B$.

(For since $A B C D$ is a square, $A C$ is equal to $A B$.)

Draw $a v'$ and $c' n$, cutting each other in c .

Draw $a v$, and $b' m$, cutting each other in b .

Then $a c$, $a b$, are the two nearest sides of the square.

Now, clearing the figure of superfluous lines, we have $a b$, $a c$, drawn in position, as in Fig. 21.

And because $A B C D$ is a square, $C D$ (Fig. 20.) is parallel to $A B$.

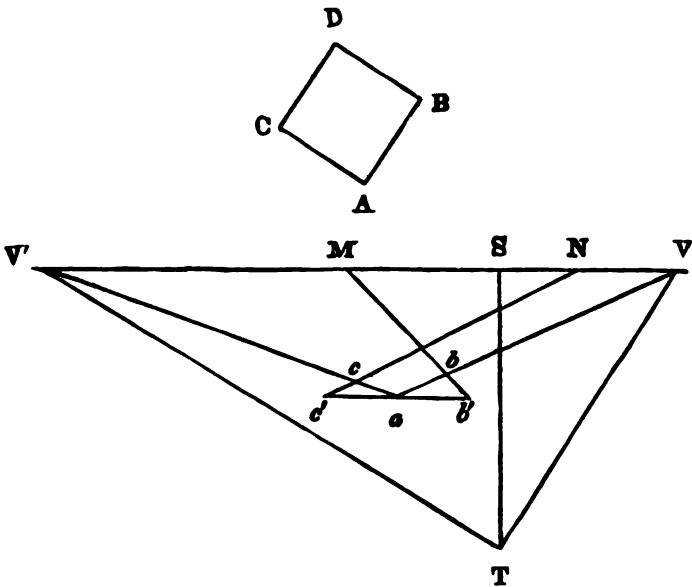


FIG. 20.

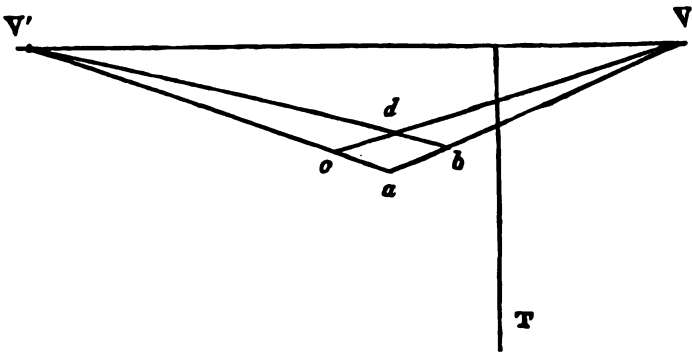


FIG. 21.

And all parallel lines have the same vanishing-point. (Note to Problem III.)

Therefore, v is the vanishing-point of $c d$.

Similarly, v' is the vanishing-point of $b d$.

Therefore, from b and c (Fig. 22.) draw $b v'$, $c v$, cutting each other in d .

Then $a b c d$ is the square required.

COROLLARY I.

It is obvious that any rectangle in a horizontal plane may be drawn by this problem, merely making $a b'$, on the measuring-line, Fig. 20., equal to the sight-magnitude of one of its sides, and $a c'$ the sight-magnitude of the other.

COROLLARY II.

Let $a b c d$, Fig. 22., be any square drawn in perspective. Draw the diagonals $a d$ and $b c$, cutting each other in c . Then

c is the centre of the square. Through c , draw $e f$ to the vanishing-point of $a b$, and $g h$ to the vanishing-point of $a c$, and these lines will bisect the sides of the square, so that $a g$ is the perspective representation of half the side $a b$; $a e$ is half $a c$; $c h$ is half $c d$; and $b f$ is half $b d$.

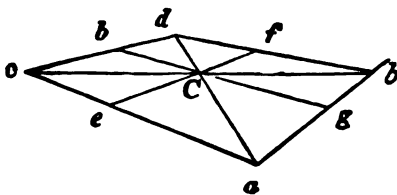


FIG. 22.

COROLLARY III.

Since $A B C D$, Fig. 20., is a square, $B A C$ is a right angle; and as $T V$ is parallel to $A B$, and $T V'$ to $A C$, $V' T V$ must be a right angle also.

As the ground plan of most buildings is rectangular, it constantly happens in practice that their angles (as the corners

of ordinary houses) throw the lines to the vanishing-points thus at right angles; and so that this law is observed, and $v t v'$ is kept a right angle, it does not matter in general practice whether the vanishing-points are thrown a little more or a little less to the right or left of s ; but it matters much that the relation of the vanishing-points should be accurate. Their position with respect to s merely causes the spectator to see a little more or less on one side or other of the house, which may be a matter of chance or choice; but their rectangular relation determines the rectangular shape of the building, which is an essential point.

PROBLEM IX.

TO DRAW A SQUARE PILLAR, GIVEN IN POSITION AND MAGNITUDE, ITS BASE AND TOP BEING IN HORIZONTAL PLANES.

LET $A H$, Fig. 23, be the square pillar.

Then, as it is given in position and magnitude, the position and magnitude of the square it stands upon must be given (that is, the line $A B$ or $A C$ in position), and the height of its side $A E$.

Find the sight-magnitudes of $A B$ and $A E$. Draw the two sides $a b, a c$, of the square of the base, by Problem VIII., as in Fig. 24. From the points a, b , and c , raise vertical lines $a e, c f, b g$.

Make $a e$ equal to the sight-magnitude of $A E$.

Now because the top and base of the pillar are in horizontal planes, the square of its top, $F G$, is parallel to the square of its base, $B C$.

Therefore the line $E F$ is parallel to $A C$, and $E G$ to $A B$.

Therefore $E F$ has the same vanishing-point as $A C$, and $E G$ the same vanishing-point as $A B$.

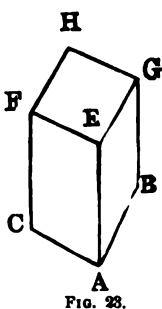


FIG. 23.

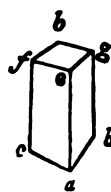


FIG. 24.

From e draw ef to the vanishing-point of $a c$, cutting cf in f .

Similarly draw eg to the vanishing-point of $a b$, cutting bg in g .

Complete the square gf in h , drawing gh to the vanishing-point of ef , and fh to the vanishing-point of eg , cutting each other in h . Then $aghf$ is the square pillar required.

COROLLARY.

It is obvious that if AE is equal to AC , the whole figure will be a cube, and each side, aec and agb , will be a square in a given vertical plane. And by making AB or AC longer or shorter in any given proportion, any form of rectangle may be given to either of the sides of the pillar. No other rule is therefore needed for drawing squares or rectangles in vertical planes.

Also any triangle may be thus drawn in a vertical plane, by enclosing it in a rectangle and determining, in perspective ratio, on the sides of the rectangle, the points of their contact with the angles of the triangle.

And if any triangle, then any polygon.

A less complicated construction will, however, be given hereafter.*

PROBLEM X.

TO DRAW A PYRAMID, GIVEN IN POSITION AND MAGNITUDE, ON A SQUARE BASE IN A HORIZONTAL PLANE.

LET AB , Fig. 25., be the four-sided pyramid. As it is given in position and magnitude, the square base on which it stands must be given in position and magnitude, and its vertical height, CD .†

* See page 86 (note), after you have read Problem XVI.

† If, instead of the vertical height, the length of AD is given, the vertical must be deduced from it. See the Exercises on this Problem in the Appendix, p. 71.

Draw a square pillar, $A B G E$, Fig. 26., on the square base of the pyramid, and make the height of the pillar $A F$ equal to the vertical height of the pyramid $c D$ (Problem IX.). Draw

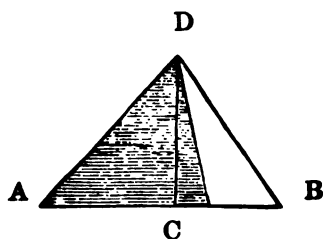


FIG. 25.

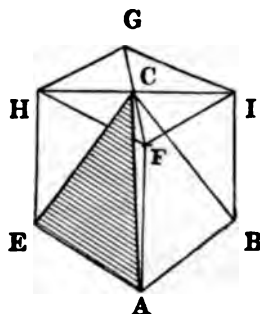


FIG. 26.

the diagonals $G F$, $H I$, on the top of the square pillar, cutting each other in c . Therefore c is the centre of the square $F G H I$ (Prob. VIII. Cor. II.)

Join $c E$, $c A$, $c B$.

Then $A B C E$ is the pyramid required. If the base of the pyramid is above the eye, as when a square spire is seen on the top of a church-tower, the construction will be as in Fig. 27.

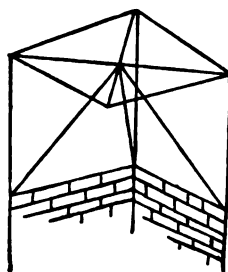


FIG. 27.

PROBLEM XI

TO DRAW ANY CURVE IN A HORIZONTAL OR VERTICAL PLANE.

Let $A B$, Fig. 28., be the curve.

Enclose it in a rectangle, $C D E F$.

Fix the position of the point c or d , and draw the rectangle. (Problem VIII. Coroll. I)*

* Or if the curve is in a vertical plane, Coroll. to Problem IX. As a rectangle may be drawn in any position round any given curve, its position with respect to the curve will in either case be regulated by convenience. See the Exercises on this Problem in the Appendix, p. 76.

Let $CDEF$, Fig. 29., be the rectangle so drawn.

If an extremity of the curve, as A , is in a side of the rectangle, divide the side CE , Fig. 29., so that AC shall be (in perspective ratio) to AE as AC is to AE in Fig. 28. (Prob. V. Cor. II.)

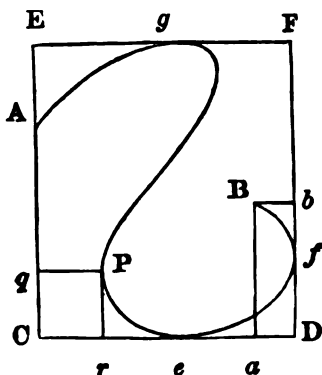


FIG. 28.

Similarly determine the points of contact of the curve and rectangle, c , f , g .

If an extremity of the curve, as B , is not in a side of the rectangle, let fall the perpendiculars Ba , Bb on the rectangle sides. Determine the correspondent points a and b in Fig. 29., as you have already determined A , B , e , and f .

From b , Fig. 29., draw bB parallel to CD ,* and from a draw aB to the vanishing-point of DF , cutting each other in B . Then B is the extremity of the curve.

Determine any other important point in the curve, as P , in the same way, by letting fall Pq and Pr on the rectangle's sides.

Any number of points in the curve may be thus determined, and the curve drawn through the series; in most cases, three or four will be enough. Practically, complicated curves may be better drawn in perspective by an experienced eye than by rule, as the fixing of the various points in haste involves too many chances of error; but it is well to draw a good many by rule first, in order to give the eye its experience.†

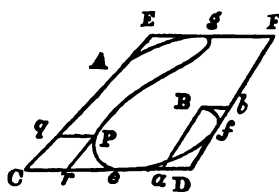


FIG. 29.

* Or to its vanishing-point, if CD has one.

† Of course, by dividing the original rectangle into any number of equal rectangles, and dividing the perspective rectangles similarly, the curve may be approximately drawn without any trouble; but, when accuracy is required, the points should be fixed, as in the problem.

COROLLARY.

If the curve required be a circle, Fig. 30., the rectangle which encloses it will become a square, and the curve will have four points of contact, $A B C D$, in the middle of the sides of the square.

Draw the square, and as a square may be drawn about a circle in any position, draw it with its nearest side, $E G$, parallel to the sight-line.

Let $E F$, Fig. 31., be the square so drawn.

Draw its diagonals $E F$, $G H$; and through the centre of the square (determined by their intersection) draw $A B$ to the vanishing-point of $G F$, and $C D$ parallel

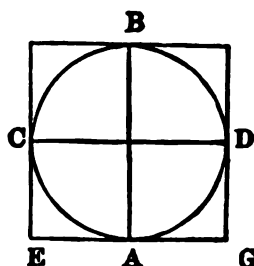


FIG. 30.

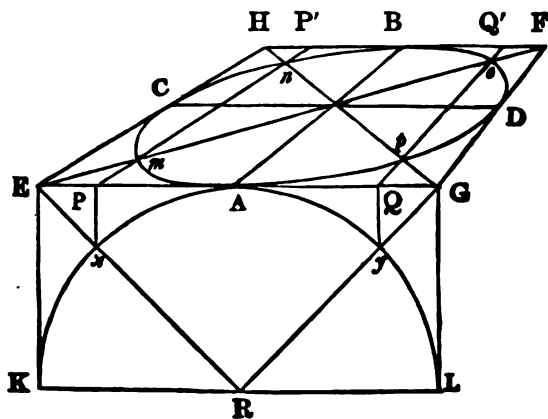


FIG. 31.

to $E G$. Then the points $A B C D$ are the four points of the circle's contact.

On $E G$ describe a half square, $E L$; draw the semicircle $K A L$; and from its centre, B , the diagonals $B E$, $B G$, cutting the circle in x , y .

From the points $x y$, where the circle cuts the diagonals, raise perpendiculars, $p x$, $q y$, to $E G$.

From p and q draw $p p'$, $q q'$, to the vanishing-point of $G R$, cutting the diagonals in m , n , and o , p .

Then m , n , o , p are four other points in the circle.

Through these eight points the circle may be drawn by the hand accurately enough for general purposes ; but any number of points required may, of course, be determined, as in Problem XI.

The distance $E R$ is approximately one seventh of $E G$, and may be assumed to be so in quick practice, as the error involved is not greater than would be incurred in the hasty operation of drawing the circle and diagonals.

It may frequently happen that, in consequence of associated constructions, it may be inconvenient to draw $E G$ parallel to the sight-line, the square being perhaps first constructed in some oblique direction. In such cases, $q G$ and $E R$ must be determined in perspective ratio by the dividing-point, the line $E G$ being used as a measuring-line.

[*Obs.* In drawing Fig. 31. the station-point has been taken much nearer the paper than is usually advisable, in order to show the character of the curve in a very distinct form.

If the student turns the book so that $E G$ may be vertical, Fig. 31. will represent the construction for drawing a circle in a vertical plane, the sight-line being then of course parallel to $G L$; and the semicircles $A D B$, $A C B$, on each side of the diameter $A B$, will represent ordinary semicircular arches seen in perspective. In that case, if the book be held so that the line $E H$ is the top of the square, the upper semicircle will represent a semicircular arch, *above* the eye, drawn in perspective. But if the book be held so that the line $G R$ is the top of the square, the upper semicircle will represent a semicircular arch, *below* the eye, drawn in perspective.

If the book be turned upside down, the figure will represent a circle drawn on the ceiling, or any other horizontal plane above the eye : and the construction is, of course, accurate in every case.]

PROBLEM XII.

TO DIVIDE A CIRCLE DRAWN IN PERSPECTIVE INTO ANY GIVEN NUMBER OF EQUAL PARTS.

LET $A B$, Fig. 32., be the circle drawn in perspective. It is required to divide it into a given number of equal parts ; in this case, 20.

Let $K A L$ be the semicircle used in the construction. Divide the semicircle $K A L$ into half the number of parts required ; in this case, 10.

Produce the line $E G$ laterally, as far as may be necessary.

From o , the centre of the semicircle $K A L$, draw radii through the points of division of the semicircle, p , q , r , &c., and produce them to cut the line $E G$ in P , Q , R , &c.

From the points $P Q R$ draw the lines $P P'$, $Q Q'$, $R R'$, &c., through the centre of the circle $A B$, each cutting the circle in two points of its circumference.

Then these points divide the perspective circle as required.

If from each of the points p , q , r , a vertical were raised to the line $E G$, as in Fig. 31., and from the point where it cut $E G$ a line were drawn to the vanishing-point, as $q q'$ in Fig. 31., this line would also determine two of the points of division.

If it is required to divide a circle into any number of given unequal parts (as in the points A , B , C , Fig. 33.), the shortest way is thus to raise vertical lines from A and B to the side of the perspective square $x y$, and then draw to the vanishing-point, cutting the perspective circle in a and b , the points required. Only notice that if any point, as A , is on the nearer side of the circle $A B C$, its representative point, a , must be on the nearer side of the circle $a b c$, and if the point B is on the farther side of the circle $A B C$, b must be on the farther side of $a b c$. If any point, as C , is so much in the lateral arc of the circle as not to be easily determinable by the vertical line, draw the horizontal $c p$, find the correspondent p in the side of the per-

spective square, and draw $p c$ parallel to $x y$, cutting the perspective circle in c .

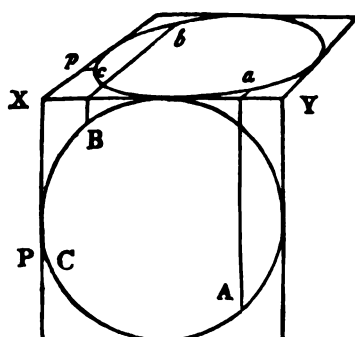


FIG. 33.

COROLLARY.

It is obvious that if the points p' , q' , r , &c., by which the circle is divided in Fig. 32., be joined by right lines, the resulting figure will be a regular equilateral figure of twenty sides inscribed in the circle. And if the circle be divided into given unequal parts, and the points of division joined by right lines, the resulting figure will be an irregular polygon inscribed in the circle with sides of given length.

Thus any polygon, regular or irregular, inscribed in a circle, may be inscribed in position in a perspective circle.

PROBLEM XIII.

TO DRAW A SQUARE, GIVEN IN MAGNITUDE, WITHIN A LARGER SQUARE GIVEN IN POSITION AND MAGNITUDE; THE SIDES OF THE TWO SQUARES BEING PARALLEL.

Let $a b$, Fig 34., be the sight-magnitude of the side of the smaller square, and $a c$ that of the side of the larger square.

Draw the larger square. Let $d e f g$ be the square so drawn.

Join $E G$ and $D F$.

On either $D E$ or $D G$ set off, in perspective ratio, $D H$

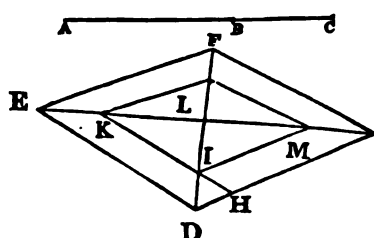


FIG. 34.

equal to one-half of $B C$. Through H draw $H K$ to the vanishing-point of $D E$, cutting $D F$ in I and $E G$ in K . Through I and K draw $I M$, $K L$, to vanishing-point of $D G$, cutting $D F$ in L and $E G$ in M . Join $L M$.

Then $I K L M$ is the smaller square, inscribed as required.*

COROLLARY.

If, instead of one square within another, it be required to draw one circle within another, the dimensions of both being given, enclose each circle in a square. Draw the squares first, and then the circles within, as in Fig. 36.



FIG. 36.

* If either of the sides of the greater square is parallel to the plane of the picture, as $D G$ in Fig. 35. $D G$ of course must be equal to $A C$, and $D H$ equal to $\frac{1}{2}c$, and the construction is as in Fig. 35.

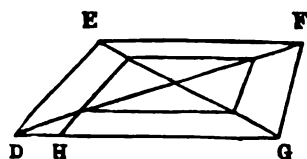


FIG. 35.

PROBLEM XIV.

TO DRAW A TRUNCATED CIRCULAR CONE, GIVEN IN POSITION AND MAGNITUDE, THE TRUNCATIONS BEING IN HORIZONTAL PLANES, AND THE AXIS OF THE CONE VERTICAL.

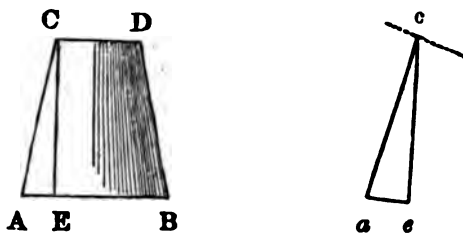


FIG. 37.

LET $A B C D$, Fig. 37., be the portion of the cone required.

As it is given in magnitude, its diameters must be given at the base and summit, $A B$ and $C D$; and its vertical height, $C E$.*

And as it is given in position, the centre of its base must be given.

Draw in position about this centre,† the square pillar $a f d$, Fig. 38., making its height, $b g$, equal to $C E$; and its side, $a b$, equal to $A B$.

In the square of its base, $a b c d$, inscribe a circle, which therefore is of the diameter of the base of the cone, $A B$.

* Or if the length of its side, $A C$, is given instead, take $a c$, Fig. 37., equal to half the excess of $A B$ over $C D$; from the point c raise the perpendicular $c e$. With centre a , and distance $A C$, describe a circle cutting $c e$ in e . Then $c e$ is the vertical height of the portion of cone required, or $C E$.

† The direction of the side of the square will of course be regulated by convenience.

In the square of its top, $efgh$, inscribe concentrically a circle whose diameter shall equal cn . (Coroll. Prob. XIII.)

Join the extremities of the circles by the right lines kl, nm .

Then $klnm$ is the portion of cone required.

COROLLARY I.

If similar polygons be inscribed in similar positions in the circles kn and lm (Coroll. Prob. XII), and the corresponding angles of the polygons joined by right lines, the resulting

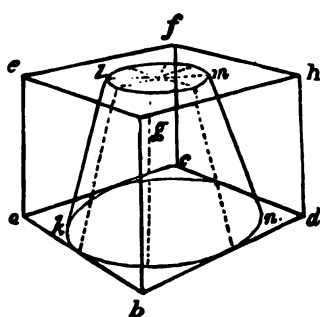


FIG. 38.

figure will be a portion of a polygonal pyramid. (The dotted lines in Fig. 38., connecting the extremities of two diameters and one diagonal in the respective circles, occupy the position of the three nearest angles of a regular octagonal pyramid, having its angles set on the diagonals and diameters of the square ad , enclosing its base.)

If the cone or polygonal pyramid is not truncated, its apex will be the centre of the upper square, as in Fig. 26.

COROLLARY II.

If equal circles, or equal and similar polygons, be inscribed in the upper and lower squares in Fig. 38., the resulting figure will be a vertical cylinder, or a vertical polygonal pillar, of given height and diameter, drawn in position.

COROLLARY III.

If the circles in Fig. 38., instead of being inscribed in the squares bc and fg , be inscribed in the sides of the solid figure

$b e$ and $d f$, those sides being made square, and the line $b d$ of any given length, the resulting figure will be, according to the constructions employed, a cone, polygonal pyramid, cylinder, or polygonal pillar, drawn in position about a horizontal axis parallel to $b d$.

Similarly, if the circles are drawn in the sides $g d$ and $e c$, the resulting figures will be described about a horizontal axis parallel to $a b$.

PROBLEM XV.

TO DRAW AN INCLINED LINE, GIVEN IN POSITION AND MAGNITUDE.

We have hitherto been examining the conditions of horizontal and vertical lines only, or of curves enclosed in rectangles.

We must, in conclusion, investigate the perspective of inclined lines, beginning with a single one given in position. For the sake of completeness of system, I give in Appendix II. Article III. the development of this problem from the second. But, in practice, the position of an inclined line may be most conveniently defined by considering it as the diagonal of a rectangle, as $A B$ in Fig. 39., and I shall therefore, though at some sacrifice of system, examine it here under that condition.

If the sides of the rectangle $A C$ and $A D$ are given, the slope of the line $A B$ is determined; and then its position will depend on that of the rectangle. If, as in Fig. 39., the rectangle is parallel to the picture plane, the line $A B$ must be so also. If, as in Fig. 40., the rectangle is inclined to the picture plane, the line $A B$ will be so also. So that, to fix the position of $A B$, the line $A C$ must be given in position and magnitude, and the height $A D$.

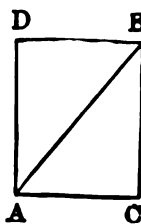


FIG. 39.

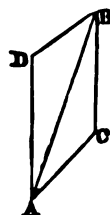


FIG. 40.

If these are given, and it is only required to draw the single line AB in perspective, the construction is entirely simple; thus:—

Draw the line AC by Problem I.

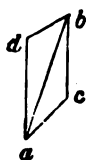


FIG. 41.

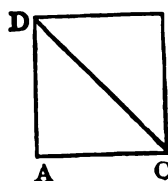


FIG. 42.

Let AC , Fig. 41., be the line so drawn. From a and c raise the vertical lines ad , cb . Make ad equal to the sight-magnitude of AD . From d draw db to the vanishing-point of ac , cutting bc in b .

Join ab . Then ab is the inclined line required.

If the line is inclined in the opposite direction, as DC in Fig. 42., we have only to join dc instead of ab in Fig. 41., and dc will be the line required.

I shall hereafter call the line AC , when used to define the position of an inclined line AB (Fig. 40.), the “relative horizontal” of the line AB .

OBSERVATION.

In general, inclined lines are most needed for gable roofs, in which, when the conditions are properly stated, the vertical height of the gable, xy , Fig. 43., is given, and the base line,

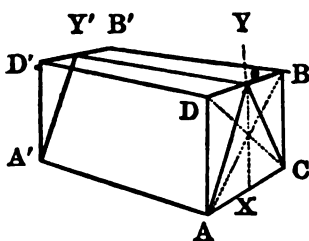


FIG. 43.

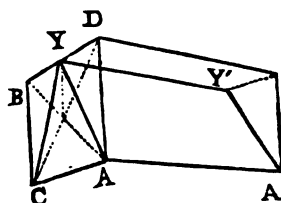


FIG. 44.

AC , in position. When these are given, draw AC ; raise vertical AD ; make AD equal to sight-magnitude of xy ; complete the perspective-rectangle $ADBC$; join AB and DC (as by dotted lines in figure); and through the intersection of the

dotted lines draw vertical $x y$, cutting $d b$ in x . Join $a y$, $c y$; and these lines are the sides of the gable. If the length of the roof $a a'$ is also given, draw in perspective the complete parallelopiped $a' d' b c$, and from y draw $y y'$ to the vanishing-point of $a a'$, cutting $d' b'$ in y' . Join $a' y$, and you have the slope of the farther side of the roof.

The construction above the eye is as in Fig. 44; the roof is reversed in direction merely to familiarize the student with the different aspects of its lines.

PROBLEM XVI.

TO FIND THE VANISHING-POINT OF A GIVEN INCLINED LINE.

If, in Fig. 43. or Fig. 44., the lines $a y$ and $a' y'$ be produced, the student will find that they meet.

Let p , Fig. 45., be the point at which they meet.

From p let fall the vertical $p v$ on the sight-line, cutting the sight-line in v .

Then the student will find experimentally that v is the vanishing-point of the line $a c$.*

Complete the rectangle of the base $a c'$, by drawing $a' c'$ to v , and $c c'$ to the vanishing-point of $a a'$.

Join $y' c'$.

Now if $y c$ and $y' c'$ be produced downwards, the student will find that they meet.

Let them be produced, and meet in p' .

Produce $p v$, and it will be found to pass through the point p' .

Therefore if $a y$ (or $c y$), Fig 45., be any inclined line drawn in perspective by Problem XV., and $a c$ the relative horizontal ($a c$ in Figs. 39., 40.), also drawn in perspective.

Through v , the vanishing-point of $a c$, draw the vertical $p p'$ upwards and downwards.

Produce $a y$ (or $c y$), cutting $p p'$ in (p or p').

* The demonstration is in Appendix II. Article III.

lem, the point *P* should be found by drawing a line from the station-point parallel to the given inclined line ; but there is no practical means of drawing such a line ; so that in whatever terms the problem may be given, a portion of the inclined line (*A Y* or *C Y*) must always be drawn in perspective before *P* can be found.

PROBLEM XVII.

TO FIND THE DIVIDING-POINTS OF A GIVEN INCLINED LINE.

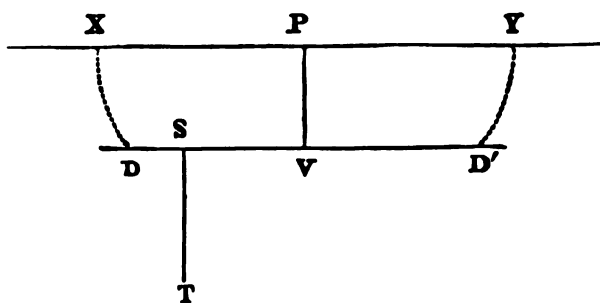


FIG. 46.

LET *P*, Fig. 46., be the vanishing-point of the inclined line, and *v* the vanishing-point of the relative horizontal.

Find the dividing-points of the relative horizontal, *d* and *d'*.

Through *P* draw the horizontal line *x y*.

With centre *P* and distance *P d* describe the two arcs *D x* and *D' y*, cutting the line *x y* in *x* and *y*.

Then *x* and *y* are the dividing-points of the inclined line.*

Obs. The dividing-points found by the above rule, used with the ordinary measuring-line, will lay off distances on the retiring inclined line, as the ordinary dividing-points lay them off on the retiring horizontal line.

* The demonstration is in Appendix II., p. 91.

PROBLEM XVIII.

TO FIND THE SIGHT-LINE OF AN INCLINED PLANE IN WHICH TWO
LINES ARE GIVEN IN POSITION.*

As in order to fix the position of a line two points in it must be given, so in order to fix the position of a plane, two lines in it must be given.

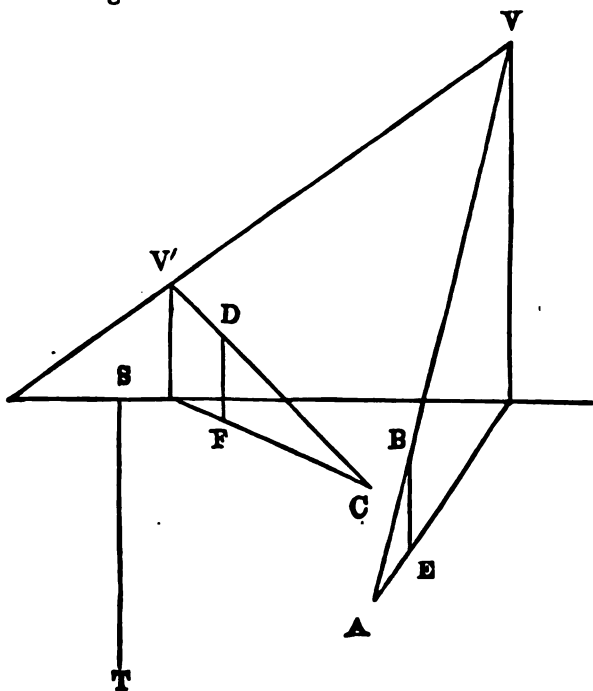


FIG. 48.

Let the two lines be AB and CD , Fig. 48.

* Read the Article on this problem in the Appendix, p.87-88, before investigating the problem itself.

x is the vanishing-point of all horizontal lines in the inclined plane.

Fig. 49.

Therefore x is the vanishing-point of horizontal lines in the given inclined plane. (Problem XVIII.)

Join τx , and draw τy at right angles to τx .

Therefore y is the rectangular vanishing-point corresponding to x .*

From y erect the vertical yp , cutting the sight-line of the inclined plane in p .

Then p is the vanishing-point of steepest lines in the plane.

All lines drawn to it, as qp , rp , np , &c., are the steepest possible in the plane; and all lines drawn to x , as qx , ox , &c., are horizontal, and at right angles to the lines pq , pr , &c.

PROBLEM XX.

TO FIND THE VANISHING-POINT OF LINES PERPENDICULAR TO THE SURFACE OF A GIVEN INCLINED PLANE.

As the inclined plane is given, one of its steepest lines must be given, or may be ascertained.

Let AB , Fig. 50., be a portion of a steepest line in the given plane, and v the vanishing-point of its relative horizontal.

Through v draw the vertical gf upwards and downwards.

From A set off any portion of the relative horizontal ac , and on ac describe a semicircle in a vertical plane, ADC , cutting AB in E .

Join EC , and produce it to cut gf in F .

Then F is the vanishing-point required.

For, because AEC is an angle in a semicircle, it is a right angle; and therefore the line EF is at right angles to the line AB ; and similarly all lines drawn to F , and therefore parallel to EF , are at right angles with any line which cuts them, drawn to the vanishing-point of AB .

And because the semicircle ADC is in a vertical plane, and its diameter AC is at right angles to the horizontal lines traversing the surface of the inclined plane, the line EC , being in this semicircle, is also at right angles to such traversing lines.

* That is to say, the vanishing-point of horizontal lines drawn at right angles to the lines whose vanishing-point is x .

And therefore the line EC , being at right angles to the steepest lines in the plane, and to the horizontal lines in it, is perpendicular to its surface.

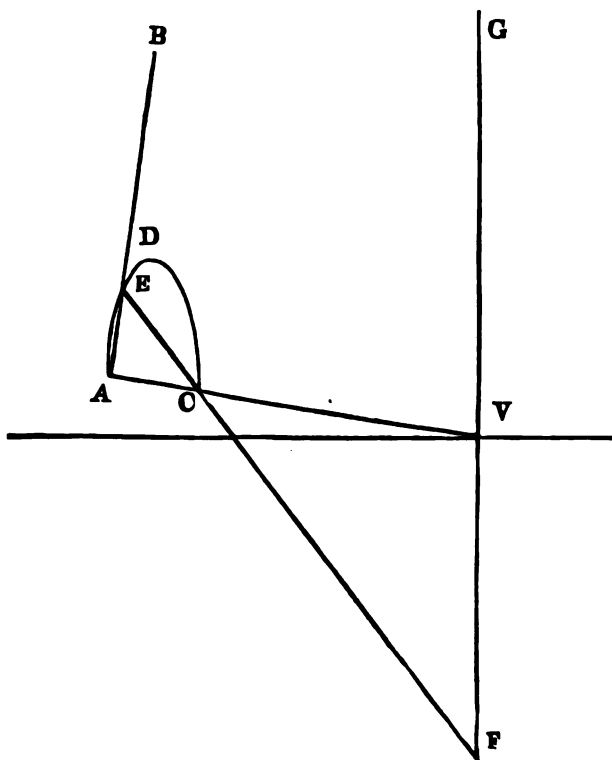


FIG. 50.

THE preceding series of constructions, with the examples in the first Article of the Appendix, put it in the power of the student to draw any form, however complicated,* which does

* As in algebraic science, much depends, in complicated perspective, on the student's ready invention of expedients, and on his quick sight of the shortest way in which the solution may be accomplished, when there are several ways.

not involve intersection of curved surfaces. I shall not proceed to the analysis of any of these more complex problems, as they are entirely useless in the ordinary practice of artists. For a few words only I must ask the reader's further patience, respecting the general placing and scale of the picture.

As the horizontal sight-line is drawn through the sight-point, and the sight-point is opposite the eye, the sight-line is always on a level with the eye. Above and below the sight-line, the eye comprehends, as it is raised or depressed while the head is held upright, about an equal space ; and, on each side of the sight-point, about the same space is easily seen without turning the head ; so that if a picture represented the true field of easy vision, it ought to be circular, and have the sight-point in its centre. But because some parts of any given view are usually more interesting than others, either the uninteresting parts are left out, or somewhat more than would generally be seen of the interesting parts is included by moving the field of the picture a little upwards or downwards, so as to throw the sight-point low or high. The operation will be understood in a moment by cutting an aperture in a piece of pasteboard, and moving it up and down in front of the eye, without moving the eye. It will be seen to embrace sometimes the low, sometimes the high objects, without altering their perspective, only the eye will be opposite the lower part of the aperture when it sees the higher objects, and *vice versa*.

There is no reason, in the laws of perspective, why the picture should not be moved to the right or left of the sight-point, as well as up or down. But there is this practical reason. The moment the spectator sees the horizon in a picture high, he tries to hold his head high, that is, in its right place. When he sees the horizon in a picture low, he similarly tries to put his head low. But, if the sight-point is thrown to the left hand or right hand, he does not understand that he is to step a little to the right or left ; and if he places himself, as usual, in the middle, all the perspective is distorted. Hence it is generally unadvisable to remove the sight-point laterally, from the centre of the picture. The Dutch painters,

however, fearlessly take the license of placing it to the right or left ; and often with good effect.

The rectilinear limitation of the sides, top, and base of the picture is of course quite arbitrary, as the space of a landscape would be which was seen through a window ; less or more being seen at the spectator's pleasure, as he retires or advances.

The distance of the station-point is not so arbitrary. In ordinary cases it should not be less than the intended greatest dimension (height or breadth) of the picture. In most works by the great masters it is more ; they not only calculate on their pictures being seen at considerable distances, but they like breadth of mass in buildings, and dislike the sharp angles which always result from station-points at short distances.*

Whenever perspective, done by true rule, looks wrong, it is always because the station-point is too near. Determine, in the outset, at what distance the spectator is likely to examine the work, and never use a station-point within a less distance.

There is yet another and a very important reason, not only for care in placing the station-point, but for that accurate calculation of distance and observance of measurement which have been insisted on throughout this work. All drawings of objects on a reduced scale are, if rightly executed, drawings of the appearance of the object at the distance which in true perspective reduces it to that scale. They are not *small* drawings of the object seen near, but drawings the *real size* of the object seen far off. Thus if you draw a mountain in a landscape, three inches high, you do not reduce all the features of the near mountain so as to come into three inches of paper. You could not do that. All that you can do is to give the appearance of the mountain, when it is so far off that three inches of paper would really hide it from you. It is precisely

* The greatest masters are also fond of parallel perspective, that is to say, of having one side of their buildings fronting them full, and therefore parallel to the picture plane, while the other side vanishes to the sight-point. This is almost always done in figure back-grounds, securing simple and balanced lines.

the same in drawing any other object. A face can no more be reduced in scale than a mountain can. It is infinitely delicate already ; it can only be quite rightly rendered on its own scale, or at least on the slightly diminished scale which would be fixed by placing the plate of glass, supposed to represent the field of the picture, close to the figures. Correggio and Raphael were both fond of this slightly subdued magnitude of figure. Colossal painting, in which Correggio excelled all others, is usually the enlargement of a small picture (as a colossal sculpture is of a small statue), in order to permit the subject of it to be discerned at a distance. The treatment of colossal (as distinguished from ordinary) paintings will depend therefore, in general, on the principles of optics more than on those of perspective, though, occasionally, portions may be represented as if they were the projection of near objects on a plane behind them. In all points the subject is one of great difficulty and subtlety ; and its examination does not fall within the compass of this essay.

Lastly, it will follow from these considerations, and the conclusion is one of great practical importance, that, though pictures may be enlarged, they cannot be reduced, in copying them. All attempts to engrave pictures completely on a reduced scale are, for this reason, nugatory. The best that can be done is to give the aspect of the picture at the distance which reduces it in perspective to the size required ; or, in other words, to make a drawing of the distant effect of the picture. Good painting, like nature's own work, is infinite, and unreduceable.

I wish this book had less tendency towards the infinite and unreduceable. It has so far exceeded the limits I hoped to give it, that I doubt not the reader will pardon an abruptness of conclusion, and be thankful, as I am myself, to get to an end on any terms.



APPENDIX.

I.

PRACTICE AND OBSERVATIONS ON THE PRECEDING PROBLEMS.

PROBLEM I.

An example will be necessary to make this problem clear to the general student.

The nearest corner of a piece of pattern on the carpet is $4\frac{1}{2}$ feet beneath the eye, 2 feet to our right and $3\frac{1}{2}$ feet in direct distance from us. We intend to make a drawing of the pattern which shall be seen properly when held $1\frac{1}{2}$ foot from the eye. It is required to fix the position of the corner of the piece of pattern.

Let AB , Fig. 51., be our sheet of paper, some 3 feet wide. Make ST equal to $1\frac{1}{2}$ foot. Draw the line of sight through s . Produce TS , and make DS equal to 2 feet, therefore TD equal to $3\frac{1}{2}$ feet. Draw DC , equal to 2 feet; CP , equal to 4 feet. Join TC (cutting the sight-line in Q) and TP .

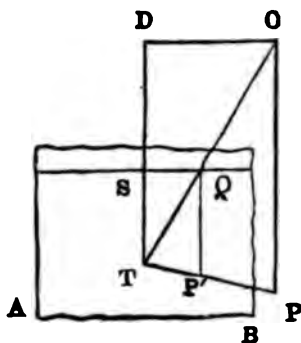


FIG. 51.

Let fall the vertical QP' , then P' is the point required.

If the lines, as in the figure, fall outside of your sheet of paper, in order to draw them, it is necessary to attach other

sheets of paper to its edges. This is inconvenient, but must be done at first that you may see your way clearly ; and sometimes afterwards, though there are expedients for doing without such extension in fast sketching.

It is evident, however, that no extension of surface could be of any use to us, if the distance TD , instead of being $3\frac{1}{2}$ feet, were 100 feet, or a mile, as it might easily be in a landscape.

It is necessary, therefore, to obtain some other means of construction ; to do which we must examine the principle of the problem.

In the analysis of Fig. 2., in the introductory remarks, I used the word "height" only of the tower, QP , because it was

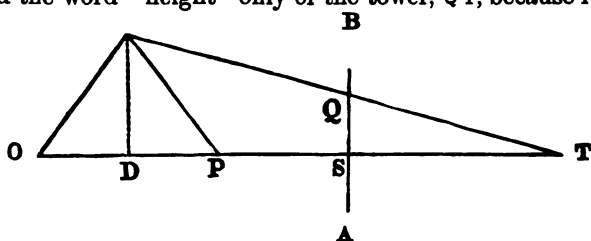


FIG. 52.

only to its vertical height that the law deduced from the figure could be applied. For suppose it had been a pyramid, as OQP , Fig. 52., then the image of its side, QP , being, like every other magnitude, limited on the glass AB by the lines coming from its extremities, would appear only of the length $Q'S$; and it is not true that $Q'S$ is to QP as TS is to TP . But if we let fall a vertical QD from Q , so as to get the vertical height of the pyramid, then it is true that $Q'S$ is to QD as TS is to TD .

Supposing this figure represented, not a pyramid, but a triangle on the ground, and that QD and QP are horizontal lines, expressing lateral distance from the line TD , still the rule would be false for QP and true for QD . And, similarly, it is true for all lines which are parallel, like QD , to the plane of the picture AB , and false for all lines which are inclined to it at an angle.

Hence generally. Let PQ (Fig. 2. in Introduction, p. 14) be any magnitude *parallel to the plane of the picture* ; and $P'Q'$ its image on the picture.

Then always the formula is true which you learned in the Introduction : $P'Q'$ is to PQ as sr is to dr .

Now the magnitude P dash Q dash in this formula I call the "SIGHT-MAGNITUDE" of the line PQ . The student must fix this term, and the meaning of it, well in his mind. The "sight-magnitude" of a line is the magnitude which bears to the real line the same proportion that the distance of the picture bears to the distance of the object. Thus, if a tower be a hundred feet high, and a hundred yards off ; and the picture, or piece of glass, is one yard from the spectator, between him and the tower ; the distance of picture being then to distance of tower as 1 to 100, the sight-magnitude of the tower's height will be as 1 to 100 ; that is to say, one foot. If the tower is two hundred yards distant, the sight-magnitude of its height will be half a foot and so on.

But farther. It is constantly necessary, in perspective operations, to measure the other dimensions of objects by the sight-magnitude of their vertical lines. Thus, if the tower, which is a hundred feet high, is square, and twenty-five feet broad on each side ; if the sight-magnitude of the height is one foot, the measurement of the side, reduced to the same scale, will be the hundredth part of twenty-five feet, or three inches : and accordingly, I use in this treatise the term "sight-magnitude" indiscriminately for all lines reduced in the same proportion as the vertical lines of the object. If I tell you to find the "sight-magnitude" of any line, I mean, always, find the magnitude which bears to that line the proportion of sr to dr ; or, in simpler terms, reduce the line to the scale which you have fixed by the first determination of the length sr .

Therefore, you must learn to draw quickly to scale before you do anything else ; for all the measurements of your object must be reduced to the scale fixed by sr before you can use them in your diagram. If the object is fifty feet from you, and your paper one foot, all the lines of the object must be reduced to a scale of one fiftieth before you can use them ;

if the object is two thousand feet from you, and your paper one foot, all your lines must be reduced to the scale of one two-thousandth before you can use them, and so on. Only in ultimate practice, the reduction never need be tiresome, for, in the case of large distances, accuracy is never required. If a building is three or four miles distant, a hairbreadth of accidental variation in a touch makes a difference of ten or twenty feet in height or breadth, if estimated by accurate perspective law. Hence it is never attempted to apply measurements with precision at such distances. Measurements are only required within distances of, at the most, two or three hundred feet. Thus, it may be necessary to represent a cathedral nave precisely as seen from a spot seventy feet in front of a given pillar; but we shall hardly be required to draw a cathedral three miles distant precisely as seen from seventy feet in advance of a given milestone. Of course, if such a thing be required, it can be done; only the reductions are somewhat long and complicated; in ordinary cases it is easy to assume the distance $s\ r$ so as to get at the reduced dimensions in a moment. Thus, let the pillar of the nave, in the

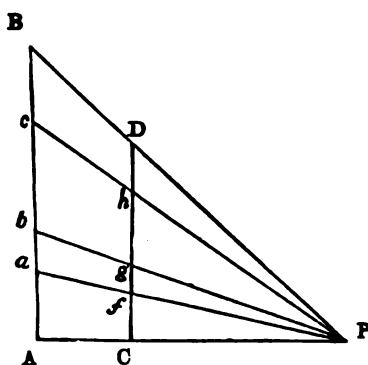


FIG. 53.

case supposed, be 42 feet high, and we are required to stand 70 feet from it: assume $s\ r$ to be equal to 5 feet. Then, as 5 is to 70 so will the sight-magnitude required be to 42; that is to say, the sight-magnitude of the pillar's height will be 3 feet. If we make $s\ r$ equal to $2\frac{1}{2}$ feet, the pillar's height will be $1\frac{1}{2}$ foot and so on.

And for fine divisions into irregular parts which cannot be measured, the ninth and tenth problems of the sixth book of Euclid will serve you: the following construction is, however I think, more practically convenient:—

The line $A\ B$ (Fig. 53.) is divided by given points, a, b, c ,

into a given number of irregularly unequal parts : it is required to divide any other line, cd , into an equal number of parts, bearing to each other the same proportions as the parts of ab , and arranged in the same order.

Draw the two lines parallel to each other, as in the figure.

Join ac and bd , and produce the lines ac , bd , till they meet in p .

Join ap , bp , cp , cutting cd in f , g , h .

Then the line cd is divided as required, in f , g , h .

In the figure the lines ab and cd are accidentally perpendicular to ap . There is no need for their being so.

Now, to return to our first problem.

The construction given in the figure is only the quickest mathematical way of obtaining, on the picture, the sight-magnitudes of dc and pc , which are both magnitudes parallel with the picture plane. But if these magnitudes are too great to be thus put on the paper, you have only to obtain the reduction by scale. Thus, if ts be one foot, td eighty feet, dc forty feet, and cp ninety feet, the distance qs must be made equal to one eightieth of dc , or half a foot ; and the distance qr , one eightieth of cp , or one eightieth of ninety feet ; that is to say, nine eighths of a foot, or thirteen and a half inches. The lines ct and pt are thus *practically* useless, it being only necessary to measure qs and qr , on your paper, of the due sight-magnitudes. But the mathematical construction, given in Problem I., is the basis of all succeeding problems, and, if it is once thoroughly understood and practised (it can only be thoroughly understood by practice), all the other problems will follow easily.

Lastly. Observe that any perspective operation whatever may be performed with reduced dimensions of every line employed, so as to bring it conveniently within the limits of your paper. When the required figure is thus constructed on a small scale, you have only to enlarge it accurately in the same proportion in which you reduced the lines of construction, and you will have the figure constructed in perspective on the scale required for use.

how far off. In such case draw the line ΛB , as nearly as you can guess, about the part of the picture it ought to occupy, and on such a scale as you choose. Divide it into any convenient number of equal parts, according to the height you presume it to be. If you suppose it to be twenty feet high, you may divide it into twenty parts, and let each part stand for a foot; if thirty feet high, you may divide it into ten parts, and let each part stand for three feet; if seventy feet high, into fourteen parts, and let each part stand for five feet; and so on, avoiding thus very minute divisions till you come to details. Then observe how high your eye reaches upon this vertical line; suppose, for instance, that it is thirty feet high and divided into ten parts, and you are standing so as to raise your head to about six feet above its base, then the sight-line may be drawn, as in the figure, through the second division from the ground. If you are standing above the house, draw the sight-line above B ; if below the house, below Λ ; at such height or depth as you suppose may be accurate (a yard or two more or less matters little at ordinary distances, while at great distances perspective rules become nearly useless, the eye serving you better than the necessarily imperfect calculation). Then fix your sight-point and station-point, the latter with proper reference to the scale of the line ΛB . As you cannot, in all probability, ascertain the exact direction of the line Λv or $B v$, draw the slope $B v$ as it appears to you, cutting the sight-line in v . Thus having fixed one vanishing-point, the other, and the dividing-points, must be accurately found by rule; for, as before stated, whether your entire group of points (vanishing and dividing) falls a little more or less to the right or left of s does not signify, but the relation of the points to each other *does* signify. Then draw the measuring-line $B G$, either through Λ or B , choosing always the steeper slope of the two; divide the measuring-line into parts of the same length as those used on ΛB , and let them stand for the same magnitudes. Thus, suppose there are two rows of windows in the house front, each window six feet high by three wide, and separated by intervals of three feet, both between window and window and between tier and tier; each

bg ; and draw ce , hf , &c., to D , cutting bc in e and f , which mark the required lengths of six feet each at the top of the wall.

PROBLEM X.

THIS is one of the most important foundational problems in perspective, and it is necessary that the student should entirely familiarize himself with its conditions.

In order to do so, he must first observe these general relations of magnitude in any pyramid on a square base.

Let AGH , Fig. 56., be any pyramid on a square base.

The best terms in which its magnitude can be given, are the length of one side of its base, AH , and its vertical altitude (GD in Fig. 25.); for, knowing these, we know all the other magnitudes. But these are not the terms in which its size will be usually ascertainable. Generally, we shall have given us, and be able to ascertain by measurement, one side of its base AH , and either AG the length of one of the lines of its angles, or BG (or $B'G$) the length of a

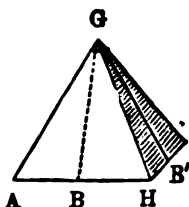


FIG. 56.

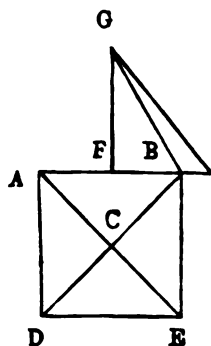


FIG. 57.

line drawn from its vertex, G , to the middle of the side of its base. In measuring a real pyramid, AG will usually be the line most easily found; but in many architectural problems BG is given, or is most easily ascertainable.

Observe therefore this general construction.

Let $ABDE$, Fig. 57., be the square base of any pyramid.

Draw its diagonals, AD , BE , cutting each other in its centre, C .

Bisect any side, AB , in F .

From F erect vertical FG .

Produce FB to H , and make FH equal to AC

Now if the vertical altitude of the pyramid ($c d$ in Fig. 25.) be given, make $f g$ equal to this vertical altitude.

Join $g b$ and $g h$.

Then $g b$ and $g h$ are the true magnitudes of $c b$ and $c h$ in Fig. 56.

If $c b$ is given, and not the vertical altitude, with centre b , and distance $c b$, describe circle cutting $f g$ in e , and $f e$ is the vertical altitude.

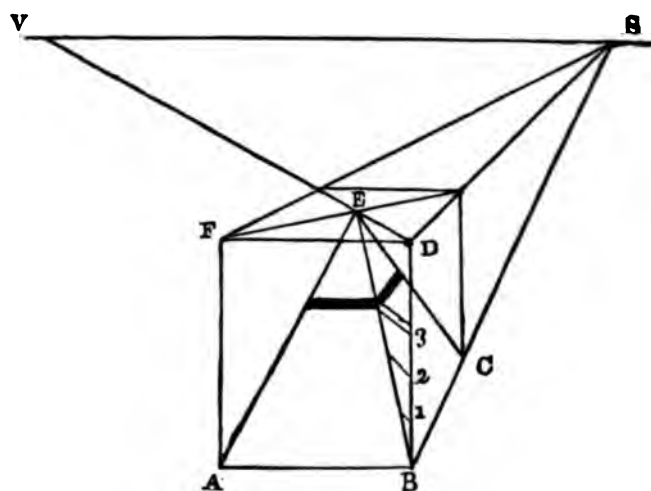


FIG. 58.

If $c h$ is given, describe the circle from h , with distance $c h$, and it will similarly cut $f g$ in e .

It is especially necessary for the student to examine this construction thoroughly, because in many complicated forms of ornaments, capitals of columns, &c., the lines $b g$ and $c h$ become the limits or bases of curves, which are elongated on the longer (or angle) profile $c h$, and shortened on the shorter (or lateral) profile $b g$. We will take a simple instance, but must previously note another construction.

It is often necessary, when pyramids are the roots of some ornamental form, to divide them horizontally at a given ver-

tical height. The shortest way of doing so is in general the following.

Let AEC , Fig 58., be any pyramid on a square base $AB C$, and ADC the square pillar used in its construction.

Then by construction (Problem X.) BD and AF are both of the vertical height of the pyramid.

Of the diagonals, FE , DE , choose the shortest (in this case DE), and produce it to cut the sight-line in v .

Therefore v is the vanishing-point of DE .

Divide DB , as may be required, into the sight-magnitudes of the given vertical heights at which the pyramid is to be divided.

From the points of division, 1, 2, 3, &c., draw to the vanishing-point v . The lines so drawn cut the angle line of the pyramid, BE , at the required elevations. Thus, in the figure, it is required to draw a horizontal black band on the pyramid at three fifths of its height, and in breadth one twentieth of its height. The line BD is divided into five parts, of which three are counted from B upwards. Then the line drawn to v marks the base of the black band. Then one fourth of one of the five parts is measured, which similarly gives the breadth of the band. The terminal lines of the band are then drawn on the sides of the pyramid parallel to AB (or to its vanishing-point if it has one), and to the vanishing-point of BC .

If it happens that the vanishing-points of the diagonals are awkwardly placed for use, bisect the nearest base line of the pyramid in B , as in Fig. 59.

Erect the vertical DB and join GB and DC (G being the apex of pyramid).

Find the vanishing-point of DC , and use DB for division, carrying the measurements to the line GB .

In Fig. 59., if we join AD and DC , ADC is the vertical profile of the whole pyramid, and $BD C$ of the half pyramid, corresponding to FGB in Fig. 57.

We may now proceed to an architectural example.

Let AH , Fig. 60., be the vertical profile of the capital of a pillar, AB the semi-diameter of its head or abacus, and FD the semi-diameter of its shaft.

Let the shaft be circular, and the abacus square, down to the level *E*.

Join *B D*, *E F*, and produce them to meet in *g*.

Therefore *E C G* is the semi-profile of a reversed pyramid containing the capital.

Construct this pyramid, with the square of the abacus, in the required perspective, as in Fig. 61. ; making *A E* equal to *A E* in Fig. 60., and *A K*, the side of the square, equal to twice

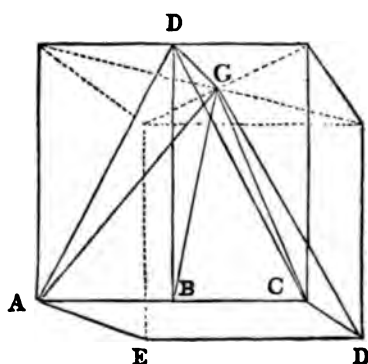


FIG. 59.

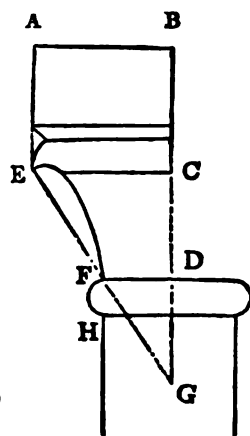


FIG. 60.

A B in Fig. 60. Make *E G* equal to *C G*, and *E D* equal to *C D*. Draw *D F* to the vanishing-point of the diagonal *D V* (the figure is too small to include this vanishing-point), and *F* is the level of the point *F* in Fig. 60., on the side of the pyramid.

Draw *F m*, *F n*, to the vanishing-points of *A H* and *A K*. Then *F n* and *F m* are horizontal lines across the pyramid at the level *F*, forming at that level two sides of a square.

Complete the square, and within it inscribe a circle, as in Fig. 62., which is left unlettered that its construction may be clear. At the extremities of this draw vertical lines, which will be the sides of the shaft in its right place. It will be found to be somewhat smaller in diameter than the entire shaft in Fig. 60., because at the centre of the square it is

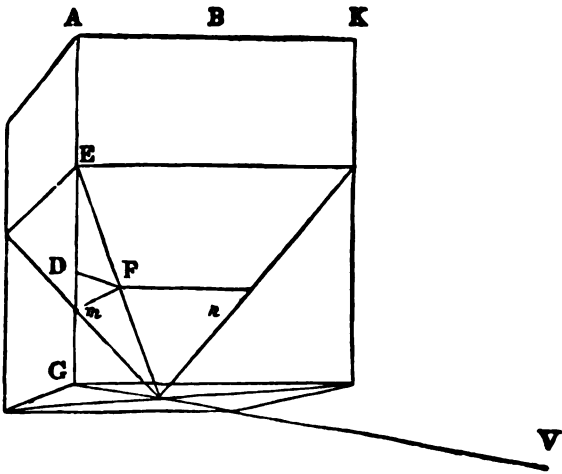


FIG. 61.

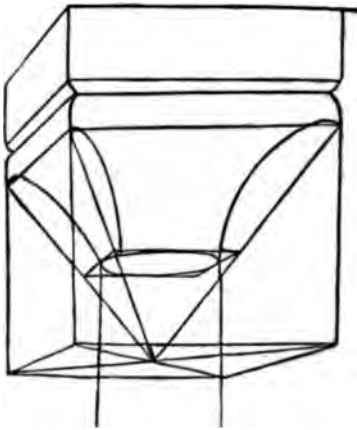


FIG. 62.

more distant than the nearest edge of the square abacus. The curves of the capital may then be drawn approximately by the eye. They are not quite accurate in Fig. 62., there being a subtlety in their junction with the shaft which could not be shown on so small a scale without confusing the student; the curve on the left springing from a point a little way round the circle behind the shaft, and that on the right from a point on this side of the circle a little way within the edge of the shaft. But for their more accurate construction see Notes on Problem XIV.

PROBLEM XI

It is seldom that any complicated curve, except occasionally a spiral, needs to be drawn in perspective; but the student will do well to practise for some time any fantastic shapes which he can find drawn on flat surfaces, as on wall-papers, carpets, &c, in order to accustom himself to the strange and great changes which perspective causes in them.

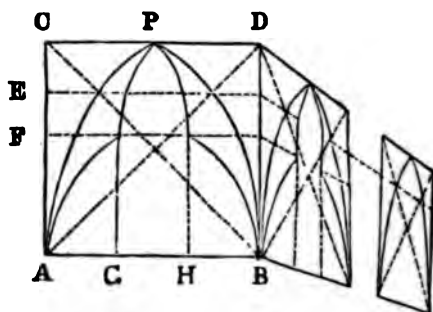


FIG. 63.

The curves most required in architectural drawing, after the circle, are those of pointed arches; in which, however, all that will be generally needed is to fix the apex, and two points in the sides. Thus if we have to draw a range of pointed arches, such as A P B, Fig. 63, draw the measured arch

to its sight-magnitude first neatly in a rectangle $A B C D$; then draw the diagonals $A D$ and $B C$; where they cut the curve draw a horizontal line (as at the level E in the figure), and carry it along the range to the vanishing-point, fixing the points where the arches cut their diagonals all along. If the arch is cusped, a line should be drawn at F to mark the height of the cusps, and verticals raised at G and H , to determine the interval between them. Any other points may be similarly determined, but these will usually be enough. Figure 63. shows the perspective construction of a square niche of good Veronese Gothic, with an uncusped arch of similar size and curve beyond.

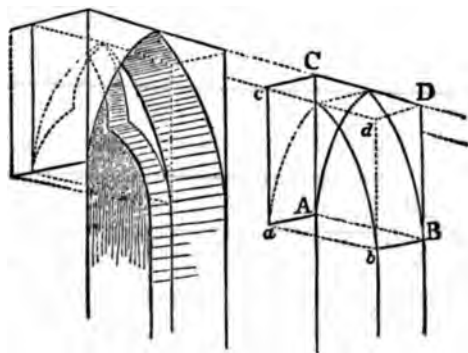


FIG. 64.

In Fig. 64. the more distant arch only is lettered, as the construction of the nearest explains itself more clearly to the eye without letters. The more distant arch shows the general construction for all arches seen underneath, as of bridges, cathedral aisles, &c. The rectangle $A B C D$ is first drawn to contain the outside arch; then the depth of the arch, $A a$, is determined by the measuring-line, and the rectangle, $a b c d$, drawn for the inner arch.

$A a$, $B b$, &c., go to one vanishing-point; $A B$, $a b$, &c., to the opposite one.

In the nearer arch another narrow rectangle is drawn to determine the cusp. The parts which would actually come into sight are slightly shaded.

PROBLEM XIV.

SEVERAL exercises will be required on this important problem.

I. It is required to draw a circular flat-bottomed dish, narrower at the bottom than the top; the vertical depth being given, and the diameter at the top and bottom.

Let $a b$, Fig. 65., be the diameter of the bottom, $a c$ the diameter of the top, and $a d$ its vertical depth.

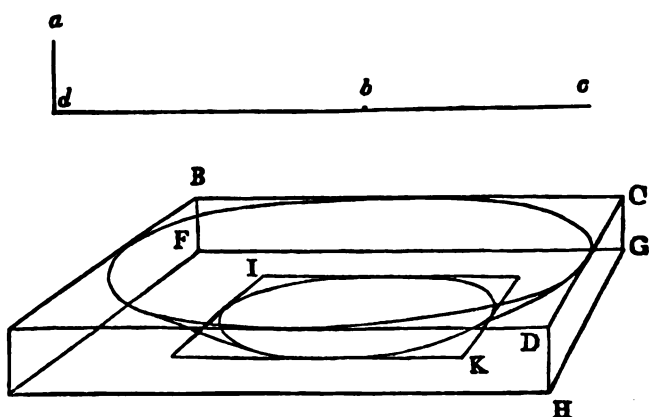


FIG. 65.

Take $A D$ in position equal to $a c$.

On $A D$ draw the square $A B C D$, and inscribe in it a circle.

Therefore, the circle so inscribed has the diameter of the top of the dish.

From A and D let fall verticals, $A E$, $D H$, each equal to $a d$.

Join $E H$, and describe square $E F G H$, which accordingly will be equal to the square $A B C D$, and be at the depth $a d$ beneath it.

Within the square $E F G H$ describe a square $I K$, whose diameter shall be equal to $a b$.

Describe a circle within the square $I K$. Therefore the circle so inscribed has its diameter equal to $a b$; and it is in the

centre of the square $EFGH$, which is vertically beneath the square $ABCD$.

Therefore the circle in the square IK represents the bottom of the dish.

Now the two circles thus drawn will either intersect one another, or they will not.

If they intersect one another, as in the figure, and they are below the eye, part of the bottom of the dish is seen within it.

To avoid confusion, let us take then two intersecting circles without the enclosing squares, as in Fig. 66.

Draw right lines, $a b, c d$, touching both circles externally. Then the parts of these lines which connect the circles are the sides of the dish. They are drawn in Fig. 65. without any prolongations, but the best way to construct them is as in Fig. 66.



FIG. 66.

If the circles do not intersect each other, the smaller must either be within the larger or not within it.



If within the larger, the whole of the bottom of the dish is seen from above, Fig. 67., *a*.



If the smaller circle is not within the larger, none of the bottom is seen inside the dish, *b*.



If the circles are above instead of beneath the eye, the bottom of the dish is seen beneath it, *c*.



If one circle is above and another beneath the eye, neither the bottom nor top of the dish is seen, *d*. Unless the object be very large, the circles in this case will have little apparent curvature.

FIG. 67.

II. The preceding problem is simple, because the lines of the profile of the object (*a b* and *c d*, Fig. 66.) are straight. But if these lines of profile are curved, the problem becomes much more complex: once mastered, however, it leaves no farther difficulty in perspective.

Let it be required to draw a flattish circular cup or vase, with a given curve of profile.

The basis of construction is given in Fig. 68., half of it only being drawn, in order that the eye may seize its lines easily.

Two squares (of the required size) are first drawn, one above the other, with a given vertical interval, Δc , between them, and each is divided into eight parts by its diameters and diagonals. In these squares two circles are drawn: which are, therefore, of equal size, and one above the other. Two smaller circles, also of equal size, are drawn within these larger circles in the construction of the present problem; more may be necessary in some, none at all in others.

It will be seen that the portions of the diagonals and diame-

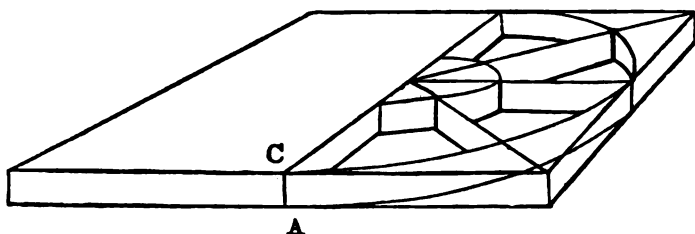


FIG. 68.

ters of squares which are cut off between the circles represent radiating planes, occupying the position of the spokes of a wheel.

Now let the line $\Delta E B$, Fig. 69., be the profile of the vase or cup to be drawn.

Enclose it in the rectangle $c d$, and if any portion of it is not curved, as ΔE , cut off the curved portion by the vertical line $E F$, so as to include it in the smaller rectangle $F D$.

Draw the rectangle $\Delta C B D$ in position, and upon it construct two squares, as they are constructed on the rectangle $\Delta C D$ in Fig. 68.; and complete the construction of Fig. 68., making the radius of its large outer circles equal to ΔD , and of its small inner circles equal to ΔE .

The planes which occupy the position of the wheel-spokes will then each represent a rectangle of the size of $F D$. The construction is shown by the dotted lines in Fig. 69; c being the centre of the uppermost circle.

Within each of the smaller rectangles between the circles, draw the curve EB in perspective, as in Fig. 69.

Draw the curve xy , touching and enclosing the curves in the rectangles, and meeting the upper circle at y .*

Then xy is the contour of the surface of the cup, and the upper circle is its lip.

If the line xy is long, it may be necessary to draw other rectangles between the eight principal ones; and, if the curve of profile AB is complex or retorted, there may be several lines corresponding to xy , enclosing the successive waves of the

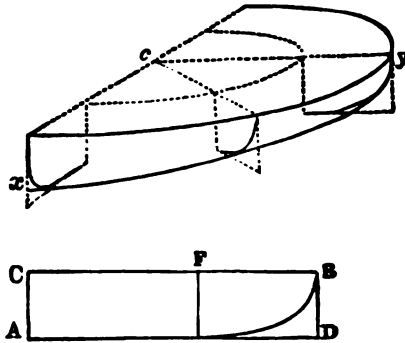


FIG. 69.

profile; and the outer curve will then be an undulating or broken one.

III. All branched ornamentation, forms of flowers, capitals of columns, machicolations of round towers, and other such arrangements of radiating curve, are resolvable by this problem, using more or fewer interior circles according to the conditions of the curves. Fig. 70. is an example of the construction of a circular group of eight trefoils with curved stems. One outer or limiting circle is drawn within the square $EDCF$, and the extremities of the trefoils touch it at the extremities of its diagonals and diameters. A smaller circle is

* This point coincides in the figure with the extremity of the horizontal diameter, but only accidentally.

at the vertical distance bc below the larger, and \angle is the angle of the square within which the smaller circle is drawn ; but the square is not given, to avoid confusion. The stems of the

trefoils form drooping curves, arranged on the diagonals and diameters of the smaller circle, which are dotted. But no perspective laws will do work of this intricate kind so well as the hand and eye of a painter.

IV. There is one common construction, however, in which, singularly, the hand and eye of the painter almost always fail, and that is the fillet of any ordinary capital or base of a circular pillar (or any similar form). It is rarely necessary in practice to draw such minor details in perspective ; yet the perspective laws which regulate them should be understood, else the eye does not see their contours rightly until it is very highly cultivated.

Fig. 71 will show the law with sufficient clearness ; it represents the perspective construction of a fillet whose profile is a semicircle, such as fh in Fig. 60., seen above

the eye. Only half the pillar with half the fillet is drawn, to avoid confusion.

q is the centre of the shaft.

$p q$ the thickness of the fillet, sight-magnitude at the shaft's centre.



FIG. 70.

Round *p* a horizontal semicircle is drawn on the diameter of the shaft *a b*.

Round *q* another horizontal semicircle is drawn on diameter *c d*.

These two semicircles are the upper and lower edges of the fillet.

Then diagonals and diameters are drawn as in Fig. 68., and at their extremities, semicircles in perspective, as in Fig. 69.

The letters *A*, *B*, *C*, *D*, and *E*, indicate the upper and exterior

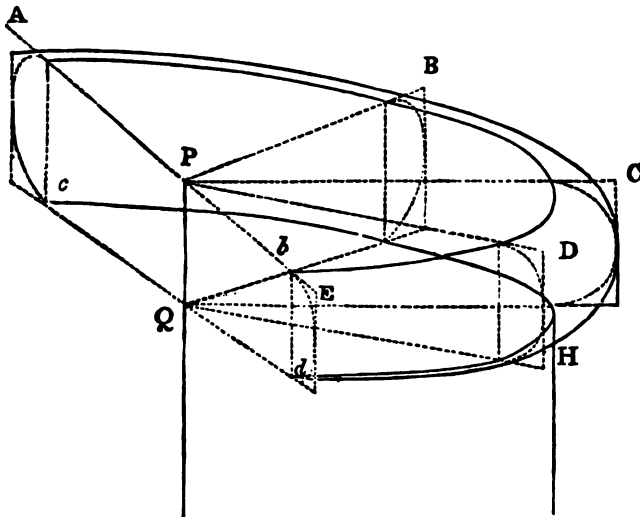


FIG. 71.

angles of the rectangles in which these semicircles are to be drawn ; but the inner vertical line is not dotted in the rectangle at *c*, as it would have confused itself with other lines.

Then the visible contour of the fillet is the line which encloses and touches * all the semicircles. It disappears behind the shaft at the point *H*, but I have drawn it through to the opposite extremity of the diameter at *d*.

* The engraving is a little inaccurate ; the enclosing line should touch the dotted semicircles at *A* and *B*. The student should draw it on a large scale.

Turned upside down the figure shows the construction of a bassic fillet.

The capital of a Greek Doric pillar should be drawn frequently for exercise on this fourteenth problem, the curve of its echinus being exquisitely subtle, while the general contour is simple.

PROBLEM XVI

It is often possible to shorten other perspective operations considerably, by finding the vanishing-points of the inclined lines of the object. Thus, in drawing the gabled roof in Fig. 43., if the gable axc be drawn in perspective, and the vanishing-point of ax determined, it is not necessary to draw the two sides of the rectangle, $a'd'$ and $d'b'$, in order to determine the point y' ; but merely to draw xy' to the vanishing-point of aa' and $a'y'$ to the vanishing-point of ax , meeting in y' , the point required.

Again, if there be a series of gables, or other figures produced by parallel inclined lines, and retiring to the point v , as in Fig. 72.*, it is not necessary to draw each separately, but merely to determine their breadths on the line av , and draw the slopes of each to their vanishing-points, as shown in Fig. 72. Or if the gables are equal in height, and a line be drawn from x to v , the construction resolves itself into a zigzag drawn alternately to p and q , between the lines xy and av .

The student must be very cautious, in finding the vanishing-points of inclined lines, to notice their relations to the horizontals beneath them, else he may easily mistake the horizontal to which they belong.

Thus, let $abcd$, Fig. 73., be a rectangular inclined plane, and let it be required to find the vanishing-point of its diagonal bd .

Find v , the vanishing-point of ad and bc .

Draw ae to the opposite vanishing-point, so that d ae may represent a right angle.

Let fall from b the vertical be , cutting ae in e .

* The diagram is inaccurately cut. xy should be a right line.

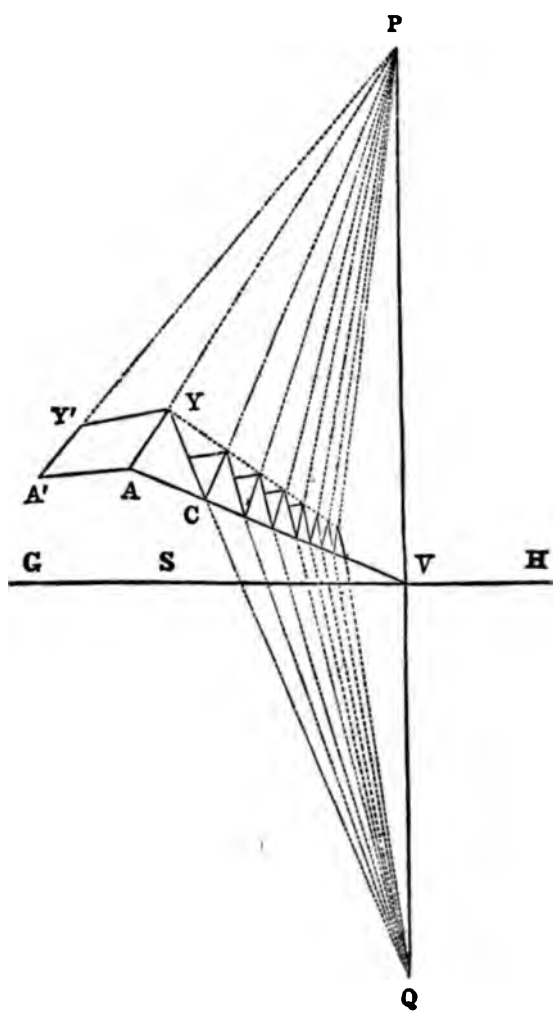


FIG. 72.

PROBLEM XVIII.

BEFORE examining the last three problems it is necessary that you should understand accurately what is meant by the position of an inclined plane.

Cut a piece of strong white pasteboard into any irregular shape, and dip it in a sloped position into water. However you hold it, the edge of the water, of course, will always draw a horizontal line across its surface. The direction of this horizontal line is the direction of the inclined plane. (In beds of rock geologists call it their "strike.")

Next, draw a semicircle on the piece of pasteboard ; draw its diameter, $A B$, Fig. 74., and a vertical line from its centre, $C D$, and draw some other lines, $C E$, $C F$, &c., from the centre to any points in the circumference.

Now dip the piece of pasteboard again into water, and holding it at any inclination and in any direction you choose, bring the surface of the water to the line $A B$. Then the line $C D$ will be the most steeply inclined of all the lines drawn to the circumference of the circle ; $C E$ and $C F$ will be less steep, and $C G$ and $C H$ less steep still. The nearer the lines to $C D$, the steeper they will be ; and the nearer to $A B$, the more nearly horizontal.

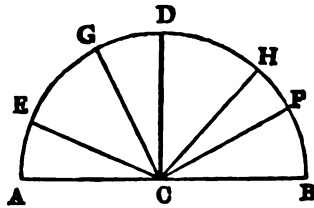


FIG. 74.

When, therefore, the line $A B$ is horizontal (or marks the water surface), its direction is the direction of the inclined plane, and the inclination of the line $C D$ is the inclination of the inclined plane. In beds of rock geologists call the inclination of the line $C D$ their "dip."

To fix the position of an inclined plane, therefore, is to determine the direction of any two lines in the plane, $A B$ and $C D$, of which one shall be horizontal and the other at right angles to it. Then any lines drawn in the inclined plane, parallel to $A B$, will be horizontal ; and lines drawn parallel to

$c d$ will be as steep as $c' d'$, and are spoken of in the text as the "steepest lines" in the plane.

But farther, whatever the direction of a plane may be, if it be extended indefinitely, it will be terminated, to the eye of the observer, by a boundary line, which, in a horizontal plane, is horizontal (coinciding nearly with the visible horizon);—in a vertical plane, is vertical;—and, in an inclined plane, is inclined.

This line is properly, in each case, called the "sight-line" of such plane; but it is only properly called the "horizon" in the case of a horizontal plane: and I have preferred using always the term "sight line," not only because more comprehensive, but more accurate; for though the curvature of the earth's surface is so slight that practically its visible limit always coincides with the sight line of a horizontal plane, it does not mathematically coincide with it, and the two lines ought not to be considered as theoretically identical, though they are so in practice.

It is evident that all vanishing-points of lines in any plane must be found on its sight-line, and, therefore, that the sight-line of any plane may be found by joining any two of such vanishing-points. Hence the construction of Problem XVIII.

II.

DEMONSTRATIONS WHICH COULD NOT CONVENIENTLY BE INCLUDED IN THE TEXT.

I.

THE SECOND COROLLARY, PROBLEM II.

In Fig. 8. omit the lines $c d$, $c' d'$, and $d s$; and, as here in Fig. 75., from a draw $a d$ parallel to $A B$, cutting $B T$ in d ; and from d draw $d e$ parallel to $B C$.

Now as $a d$ is parallel to $A B$ —

$$A C : a c :: B C : d e;$$

but ac is equal to bc' —

$$\therefore ac = de.$$

Now because the triangles acv , $bc'v$, are similar—

$$ac : bc' :: av : bv;$$

and because the triangles det , $bc't$ are similar—

$$de : bc' :: dt : bt.$$

But ae is equal to de —

$$\therefore av : bv :: dt : bt.$$

\therefore the two triangles abd , bvt , are similar, and their angles are alternate :

$$\therefore tv \text{ is parallel to } ad.$$

But ad is parallel to AB —

$$\therefore tv \text{ is parallel to } AB.$$

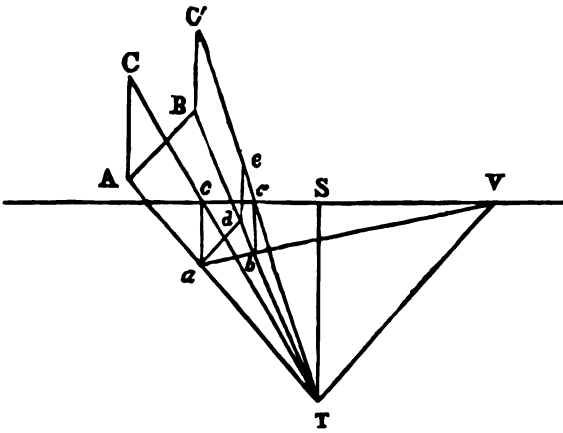


FIG. 75.

II.

THE THIRD COROLLARY, PROBLEM III.

IN Fig. 13, since $a r$ is by construction parallel to $A B$ in Fig. 12., and $t v$ is by construction in Problem III. also parallel to $A B$ —

$$\begin{aligned} \therefore a r & \text{ is parallel to } t v, \\ \therefore a b r & \text{ and } t b v \text{ are alternate triangles,} \\ \therefore a r : t v & :: a b : b v. \end{aligned}$$

Again, by the construction of Fig. 13., $a r'$ is parallel to $m v$ —

$$\begin{aligned} \therefore a b r' & \text{ and } m b v \text{ are alternate triangles,} \\ \therefore a r' : m v & :: a b : b v. \end{aligned}$$

And it has just been shown that also

$$\begin{aligned} a r : t v & :: a b : b v— \\ \therefore a r' : m v & :: a b : t v. \end{aligned}$$

But by construction, $a r' = a r$ —

$$\therefore m v = t v.$$

III.

ANALYSIS OF PROBLEM XV.

WE proceed to take up the general condition of the second problem, before left unexamined, namely, that in which the vertical distances $B C'$ and $A C$ (Fig. 6. page 20), as well as the direct distances $T D$ and $T D'$ are unequal.

In Fig. 6., here repeated (Fig. 76.), produce $C' B$ downwards, and make $C' E$ equal to $C A$.

Join $A E$.

Then, by the second Corollary of Problem II., $A E$ is a horizontal line.

should only have to proceed to modify Corollary III. of Problem II. to this new construction. We shall see presently that AB does not represent the actual length of the inclined line AB in nature, nevertheless we shall first proceed as if it did, and modify our result afterwards.

In Fig. 77, draw ad parallel to AB , cutting BT in d .

Therefore ad is the sight-magnitude of AB , as AB is of AR in Fig. 11.

Remove again from the figure all lines except PV , VT , PT , ab , ad , and the measuring-line.

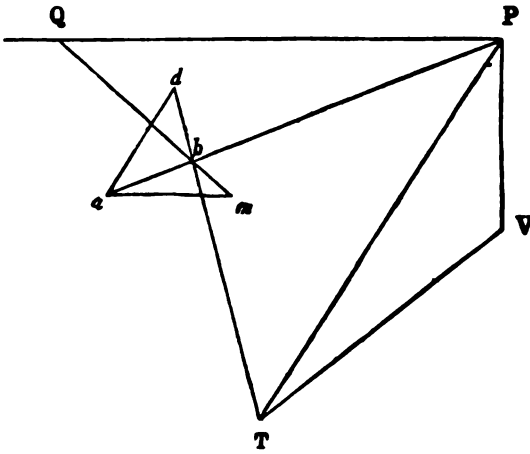


FIG. 78.

Set off on the measuring-line am equal to ad .

Draw BQ parallel to am , and through b draw mQ , cutting PQ in Q .

Then, by the proof already given in page 25, $PQ = PT$.

Therefore if P is the vanishing-point of an inclined line AB , and QP is a horizontal line drawn through it, make PQ equal to PT , and am on the measuring-line equal to the sight-magnitude of the line AB in the diagram, and the line joining mQ will cut PT in b .

We have now, therefore, to consider what relation the length of the line AB in this diagram, Fig. 77., has to the length of the line AB in reality.

Now the line AE in Fig. 77. represents the length of AE in reality.

But the angle AEB , Fig. 77., and the corresponding angle in all the constructions of the earlier problems, is in reality a right angle, though in the diagram necessarily represented as obtuse.

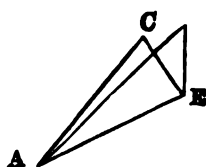


FIG. 79.

Therefore, if from E we draw EC , as in Fig. 79., at right angles to AE , make $EC = EB$, and join AC , AC will be the real length of the line AB .

Now, therefore, if instead of am in Fig. 78., we take the real length of AB , that real length will be to am as AC to AB in Fig. 79.

And then, if the line drawn to the measuring-line PQ is still to cut ap in b , it is evident that the line PQ must be shortened

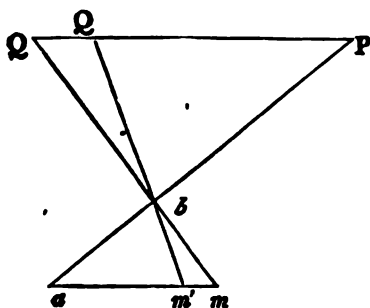


FIG. 80.

in the same ratio that am was shortened, and the true dividing-point will be q' in Fig. 80., fixed so that $q'p'$ shall be to QP as am' is to $am : am$, representing the real length of AD .

But am' is therefore to am as AC is to AB in Fig. 79.

Therefore PQ' must be to PQ as AC is to AB .

But PQ equals PT (Fig. 78.); and PV is to VT (in Fig. 78.) as BE is to AE (Fig. 79.).

Hence we have only to substitute $P V$ for $E C$, and $V T$ for $A E$, in Fig. 79., and the resulting diagonal $A C$ will be the required length of $P Q'$.

It will be seen that the construction given in the text (Fig. 46.) is the simplest means of obtaining this magnitude, for $V D$ in Fig. 46. (or $V M$ in Fig. 15.) = $V T$ by construction in Problem IV. It should, however, be observed, that the distance $P Q'$ or $P X$, in Fig. 46., may be laid on the sight-line of the inclined plane itself, if the measuring-line be drawn parallel to that sight-line. And thus any form may be drawn on an inclined plane as conveniently as on a horizontal one, with the single exception of the radiation of the verticals, which have a vanishing-point, as shown in Problem XX.

THE END.

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the structure of the atom is determined by the laws of quantum mechanics.

2. The second part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the structure of the atom is determined by the laws of quantum mechanics.









